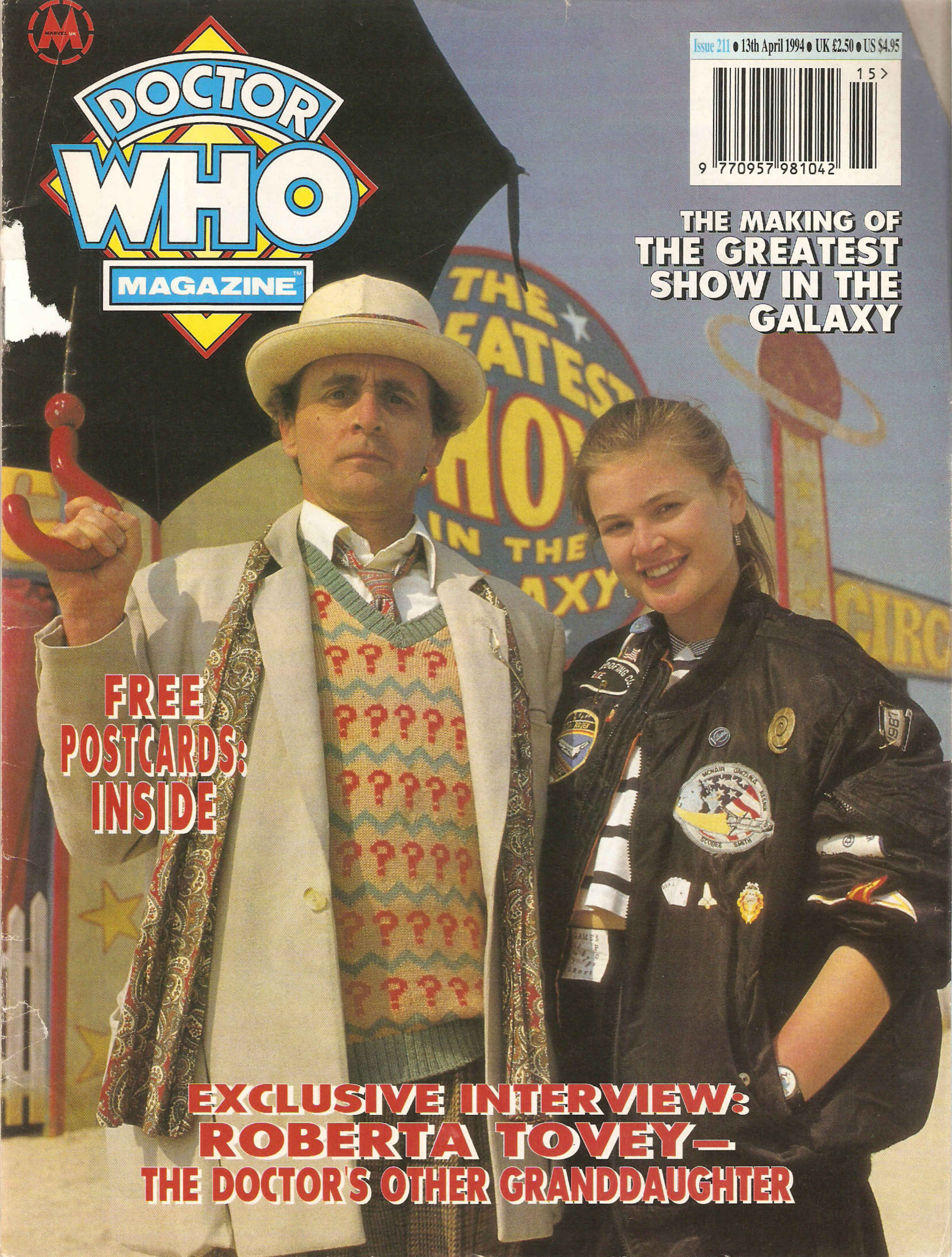
Issue 211 ● 13th April 1994 ● UK £2.50 ● US $4.95

DOCTOR WHO MAGAZINE


THE GREATEST SHOW IN THE GALAXY
CIRC

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EXCLUSIVE INTERVIEW: ROBERTA TOVEY– THE DOCTOR'S OTHER GRANDDAUGHTER

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THE ***DOCTOR WHO*** **INFORMATION NETWORK** PO Box 912, Station F, Toronto, Ontario, Canada M4Y 2N9.

212 *Free Trading Cards*

Doctor Who Magazine

starring **The Fourth Doctor** with **Romana**

Victims
by Dan Abnett

Part 1

Kolpasha – design centre of the Galaxy. The Doctor's shopping is interrupted as something is transforming fashion houses into slaughter houses!

Interview..........................DEBORAH WATLING
Interview 2......................PAULINE COLLINS
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Archive............................THE FACELESS ONES
Missing Story..HEX
What the Papers Said..SEASON TWENTY-SIX
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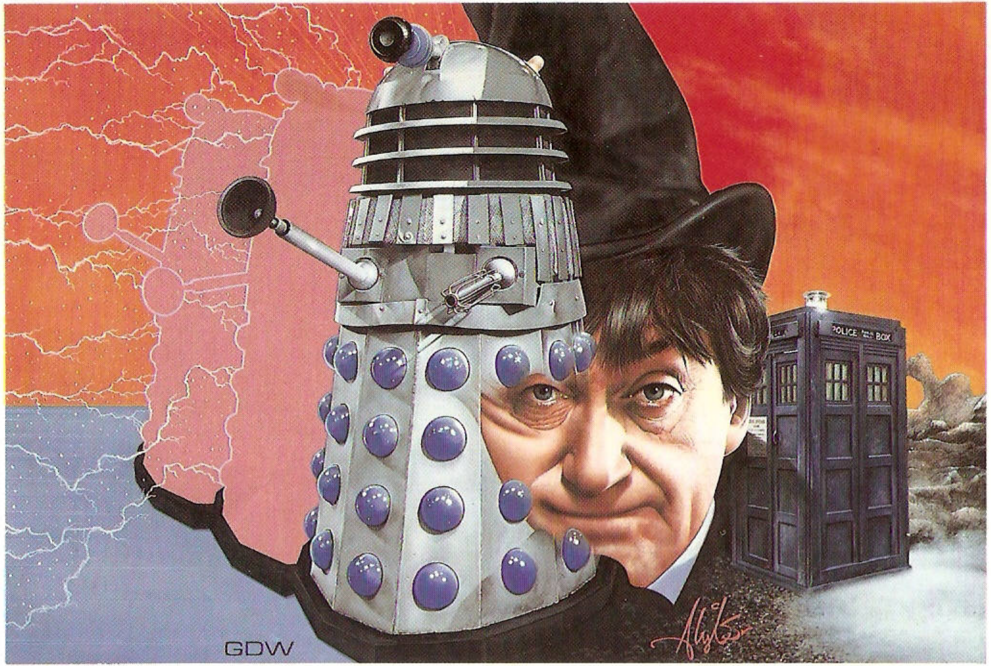
Designer PERI GODBOLD
Assistant Editor MARCUS HEARN
Editor GARY RUSSELL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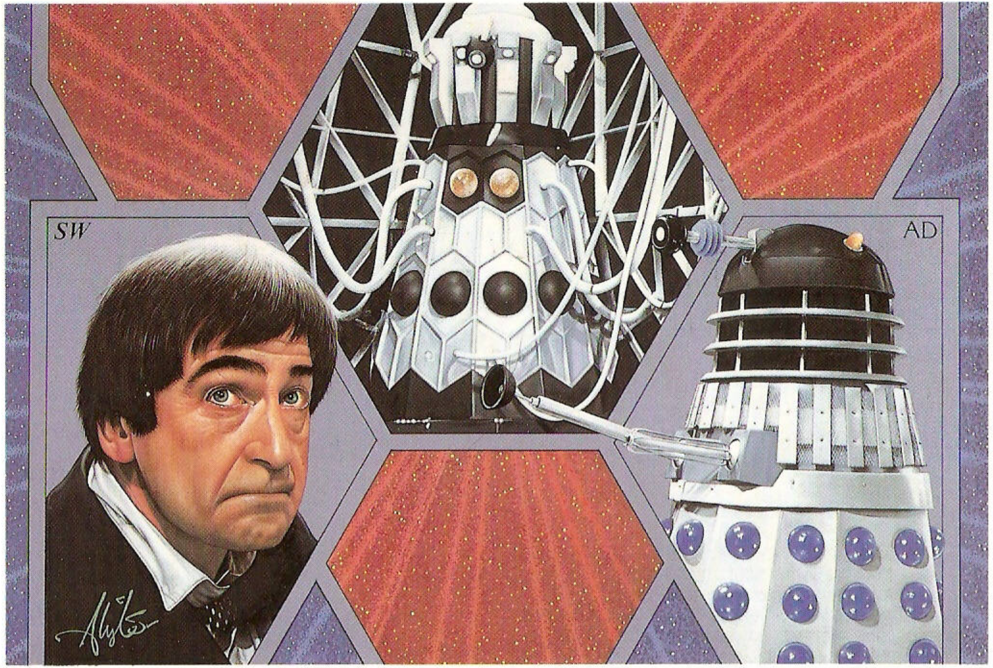
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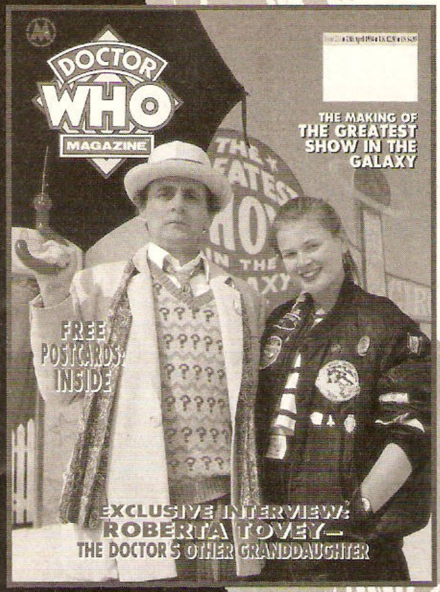
DOCTOR WHO MAGAZINE
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FREE POSTCARDS
Four Dalek-themed reproductions of Alister Pearson's stunning book illustrations.

Editorial: Gary Russell & Marcus Hearn
Design: Peri Godbold
Production: Julie, Chris 'n' Mat (bye, Mat)

For display advertising call Jane Smale on (071) 497 2121, or fax on (071) 497 2234

This issue's competition entries should be sent on a postcard or back of a sealed envelope, clearly marked with the competition title, to:

Doctor Who Magazine,
Marvel Comics UK Ltd.,
13/15 Arundel Street,
London WC2R 3DX,
England.

Entries must arrive by second post on 26th May 1994.

Thanks this issue to:
Cybertech, Donald Tosh, Roberta Tovey, Mike Tucker, Marcus Nickinson, Visual Imagination, Adrian Rigelsford, BBC Video, Sheelagh Casstles, John Nathan-Turner, Mark Ayres and *The Frame*.

A recent visit to my local video shop revealed a pleasant surprise. An exciting range of videos is now available, featuring a mysterious Doctor and the adventures he and his friends experience in their bizarre time machine.

Things are, however, not all they seem. In the parallel dimension of BBC Video there is a sleeve-writer with some curious ideas about certain stories. Whether our intrepid hero is called the Doctor or Doctor Who, or whether his ship is called tardis, Tardis or TARDIS you can be guaranteed that, together with trusty companions like Perry, he will strive to vanquish evil wherever he finds it. Villains like Tobias Vaughan, Professor Corenson and Rasillon have met their match, and monsters like Agador can no longer find refuge in places like Lock Ness when wrongs need righting.

What is the secret of the BBC Video covers? Who exactly writes this frequently confused blurb? And, more importantly, will they ever be exposed?

I think we should be told.

Marcus

ABC
AUDIT BUREAU OF CIRCULATIONS
CONSUMER PRESS

Doctor Who Magazine™ Issue 211. Published by **Marvel Comics UK Ltd**. Jim Galton, Chairman. Vincent Conran, Managing Director. Paul Neary, Editorial Director. Office of publication 13/15 Arundel Street, London WC2R 3DX, England. Published every four weeks. All *Doctor Who* material is © BBC TV 1994. Diamond Logo © BBC Enterprises 1973. All other material is © **Marvel Comics Ltd** unless otherwise indicated. No similarity between any of the fictional names, characters, persons and/or institutions herein with those of any living or dead persons or institutions is intended and any such similarity is purely coincidental . Nothing may be reproduced by any means in whole or part without the written permission of the publishers. This periodical may not be sold, except by authorised dealers, And is sold to the condition that it shall not be sold or distributed with any part of its cover or markings removed, nor in a mutilated condition. All letters sent to this magazine will be considered for publication, but the publishers cannot be held responsible for unsolicited manuscripts, photographs or artwork. Printed in the UK and distributed by IPC Marketforce, King's Reach Tower, Stamford Street, London SE1 9LS 071-261 6061. "Hello Grandfather" said Susan Foreman . . . and Susie, and Susan English and John and Gillian . . . "Where's Grandmother?" The Doctor looked at the children and coughed in embarrassment. "Ah . . . now that's a good question . . .". ISSN 0957-9818

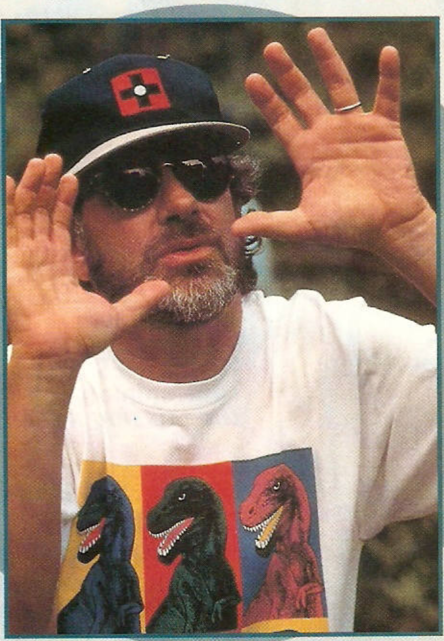
Gallifrey

BACK TO THE FUTURE?

Doctor Who is back in the news once again, with reports in many national and local papers regarding a possible new series of the show, four years after the BBC unofficially canned it. Spearheading this relaunch is the name Steven Spielberg (as reported in **DWM** 207) whose Amblin company have been reported as expressing interest in producing the new series.

THE RUMOURS

1) Spielberg has signed the deal with the BBC and has cast Richard O'Brien/Michael Crawford/Jools Holland/ David Hasselhoff/Your Auntie Nellie as the Doctor.
2) The TARDIS will talk, New York-rap style.
3) There will be two companions: one female, one a young teenage computer whiz-kid boy.
4) There will be a cute 'n' furry companion/robotic dog/miniature dolphin, that talks.
5) It will be made in America.
6) It will be made in Britain.
7) It will be made around the world.
8) Ridley Scott is assigned as the director of the pilot.
9) Spielberg wants to make a movie version as well.
10) Warner Brothers (in no way associated with Spielberg/Amblin) want to make a movie.



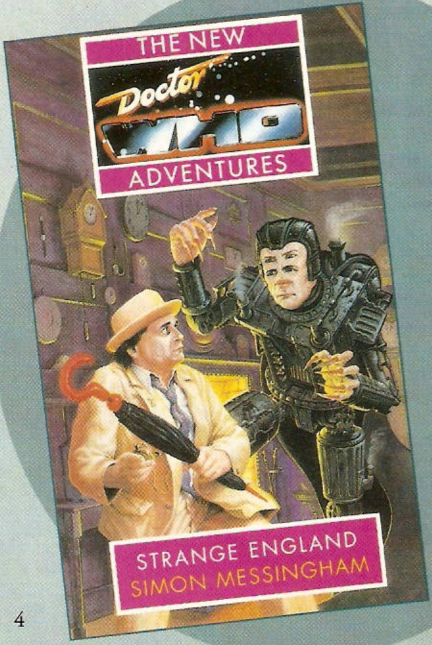
Steven Spielberg – the new producer? Photo © Amblin/Universal, courtesy *Starburst* Magazine

THE FACTS

1) Steven Spielberg's production company, Amblin Television, in conjunction with Universal Television, has entered into provisional negotiations with the BBC/BBC Enterprises over the possibility of producing a new *Doctor Who* television series.
2) There is no talk of a movie as Amblin/Universal do not have the licensing rights to make one. Those rights reside (as they have done for many years now) with Green Light (formerly Coast to Coast) who, having teamed up with Lumiere Pictures, claim they still plan to make a movie. Whether, however, it features Jane Seymour as the Doctor, as *Today* newspaper reported in early February, remains somewhat unlikely. It is understood that *Star Trek VI* co-writer Denny Martin Flinn has drafted a script to replace the one originally done by Johnny (*Traken/Arc of Infinity*) Byrne.
3) At **DWM**'s press-time, there was nothing signed, sealed or delivered. Talks are continuing but there is no sign of an announcement from either Amblin/Universal or BBC/BBC Enterprises.
4) If a deal was confirmed, we would be unlikely to see a new series until Autumn1995 at the earliest.

Doctor Who Magazine is committed to bringing you as much accurate information as possible if and when this situation develops further. Too many times over the last few years we have all fallen victim to newspaper reports that *Doctor Who* is coming back in one form or another and while speculation and rumours will always run rife, we will always clearly indicate the fact and the fiction. In the meantime, keep your fingers crossed that something does happen soon.

MERCHANDISE NEWS



Virgin Publishing have announced that the proposed reprinting of *Doctor Who* novelisations in a limited edition, mail-order only hardback book (see **DWM** 211) has been postponed. Although not ruling out the possibility of it still happening at some point in the future, Virgin's fiction editor Peter Darvill-Evans expressed disappointment at the decision but hoped the project could be re-instigated one day.

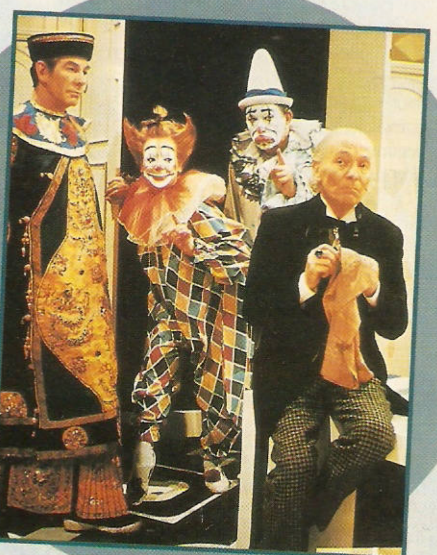
The cover, left, is by newcomer Paul Campbell for August's *New Adventure*, Simon Messingham's *Strange England*. September's release, *First Frontier* by David McIntee, sees a return to the world of *Doctor Who* for Tony Masero whose previous novelisation covers include *The Seeds of Death*, *Terror of the Vervoids* and *The Macra Terror*. Alister Pearson will be handling the cover art for John Peel's September novel, *Evolution*, the second of *The Missing Adventures*. This story features the Fourth Doctor and Sarah Jane, set between *The Brain of Morbius* and *The Seeds of Doom* with the Doctor donning his Holmsian outfit seen on television in *The Talons of Weng-Chiang*. The concept of *The Missing Adventures* has proven so successful that they are going monthly from October with Paul Hindle's *Venusian Lullaby*. That will be folllowed in November by **DWM**'s *Shelf Life* columnist Craig Hinton's Fifth Doctor adventure *The Crystal Bucephalus*, set betwen *The King's Demons* and *The Five Doctors*.

Titan Books have a lot of *Doctor Who – The Scripts* books in the planning stages although none of them are confirmed. *The Pirate Planet* is reportedly being worked upon by Douglas Adams, who is using his original scripts rather than the transmitted versions. *The Abominable Snowmen* and *The Crusade* are possibilities, while David Rodan is preparing a book of the various drafts of *Dimensions in Time* and Adrian Rigelsford is putting together a script book of *The Dark Dimension*. Virgin Books have confirmed that they have no plans to produce novelisations of either the last two.

Guardian

AUDIO FIND

Many purchasers of the BBC Audio Collection's *Doctor Who* range have expressed disappointment at the low sound quality of the copies. When **DWM** heard from Graham Strong about the quality of his audio recordings, we simply had to listen to them. They are quite exceptional, so imagine our surprise when he said that BBC Audio had shown no interest in them, despite their very marked improvement on Enterprises' current supply. Graham explains:



"It was November 1963 and I was a lad of 14 years, still at school and patiently waiting to see the new science-fiction programme on our black-and-white television. The title was *Doctor Who*. At that time I had an interest in electronics and experimented with making and repairing radios and televisions. Sometime in December 1963, probably at Christmas, I was given a second-hand open-reel tape recorder – cassettes were not generally available then. Being impressed with *Doctor Who* I decided to record the episodes every week. A microphone was carefully dangled over the side of the television with an ornament of some description placed on top to hold the microphone in place, and recording commenced. Only a limited supply of tapes were available and the recordings were quickly wiped with new ones. After about a year I purchased a new four-track machine and some new tapes. After a settling in period of getting to understand the new machine I experimented with ways of recording from the television without a microphone. A cable was soldered inside the television and a plug placed on the end which would fit into the tape recorder. (Beware: this is *not* to be recommended without an in-depth knowledge of electronics as televisions usually have live chassis!). With care, the recordings made were excellent and I commenced serious recording on New Year's Day 1965, with the eighth episode of *The Daleks' Master Plan*. Whether by choice or technical problems, the eleventh episode was missed out. I also decided not to keep some of the subsequent stories which I thought did not have enough of an audio content to play back at a future date. Amongst these was *The Celestial Toymaker* which is now mostly lost and with hindsight I now wish I'd kept them. Not to be deterred however, recording started again with Episode 1 of *The Savages* and continued right through to *The Dominators*, a total of one hundred and fifteen episodes.

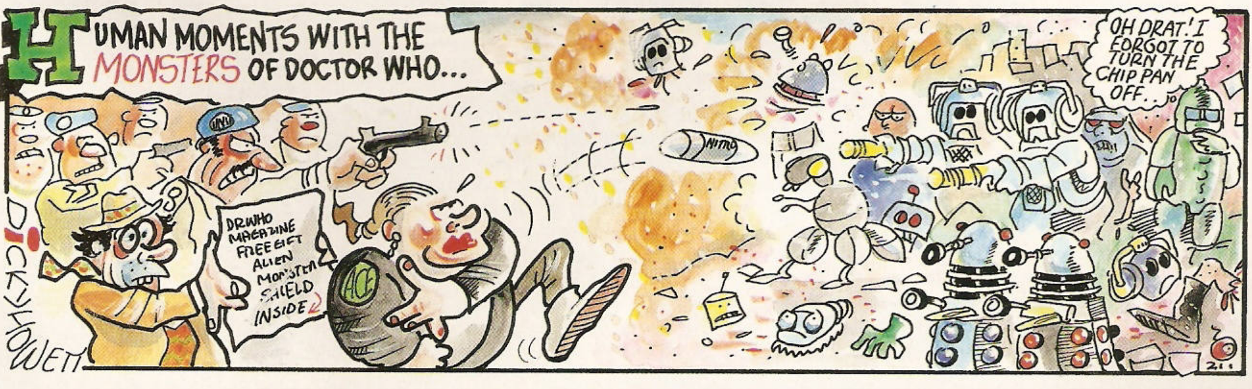
"I have written to the BBC on two occasions since, to see if they would be interested in listening to my recordings for possible future audio releases. The response was very poor – in short they were not interested. Since they have only used bad quality recordings made with microphones, and so victim to extraneous noises and echo, I was particularly disappointed. While I do not to plan spend the rest of my life making copies for *Doctor Who* followers I do think it's a shame that BBC Enterprises are not interested. Still, if there are any others out there who recorded the earlier episodes in a similar way it would be interesting to club together and see if the whole series can be reconstructed in reasonable quality."

DWM contacted the BBC Audio Collection to ask what their future plans for the *Doctor Who* range was and whether Graham's high-quality recordings could be used. Their response was: "There are no plans to release any missing *Doctor Who* stories on audio. However, that *may* change in 1995 . . ."

The Paradise of Death, last autumn's BBC Radio 5 *Doctor Who* audio drama is to be repeated, in stereo, on BBC Radio 2 beginning Tuesday 12th April at 7pm for five weeks. Producer Phil Clarke is delighted with the news and hopes that if the story finds favour and good ratings a second series may be commissioned.

Both he and *The Paradise of Death* writer Barry Letts have already talked about a possible story and it is known that stars Jon Pertwee, Elisabeth Sladen and Nicholas Courtney are all eager to reassemble.

Doctor Who? by Tim Quinn and Dicky Howett


HUMAN MOMENTS WITH THE MONSTERS OF DOCTOR WHO...
UNIT
DR WHO MAGAZINE FREE GIFT ALIEN MONSTER SHIELD INSIDE
ACE
NITRO
OH DRAT! I FORGOT TO TURN THE CHIP PAN OFF...
DICKY HOWETT

BEYOND THE TARDIS

Compiled by Dominic May

Doctors: Jon Pertwee was a guest on *Good Morning With Anne And Nick* on 20 January, where he talked about the possibility of him touring as Jacob Marley in *Scrooge – The Musical* and how he has completed a pilot for an animated version of *Worzel Gummidge*. He also partnered Jenny Eclair on the 31st January edition of the BBC's quiz show *That's Showbusiness*.

Tom Baker assisted the Bristol Old Vic by joining cartoon characters such as Yogi Bear, Fred Flintstone, George Jetson and the cast of *Mother Goose* in a special fund-raising exercise during January.

Following his stint in *Peter Pan*, **Colin Baker** made a guest appearance at a *Doctor Who* convention in Los Angeles before returning home to begin writing a play. Later in the year he may direct one himself and in April will record some further editions of the quiz show **Crosswits**. His production company Visible Ink Ltd has ceased to trade following problems with his partners in the venture. BBC Video is set to release *War and Peace* over six tapes between May and October in which Colin played Prince Anatole.

Sylvester McCoy was to be found on the bed with Paula Yates on 17th January edition of *The Big Breakfast*, while on 23rd January he appeared in *Who* costume on *The Disney Club*.

Companions: The BBC Big Band, created in 1922, is set to be axed by the corporation from the end of March for cost reasons. **Roy Castle** is one of many luminaries who is campaigning to preserve this piece of BBC history.

Then Churchill Said To Me, the Frankie Howerd BBC comedy series featuring **Nicholas Courtney**, which UK Gold has now shown twice, may soon be receiving its first ever BBC transmission and is definitely scheduled for BBC video release on two tapes on 6th June.

Caroline John has been appearing in Honoré de Balzac's *Père Goriot* at London's Orange Tree Theatre in Richmond, which has been adapted and directed by the Master, her husband **Geoffrey Beevers** (*The Keeper of Traken*).

As well as adorning our television screens in *The Green Death*, fab and groovy **Katy Manning** was also to be seen in the film farce *Don't Just Lie There, Say Something! from* 1973, which was broadcast on BBC1 on 4th February.

Louise Jameson is shortly to complete a run starring in the play *Cold Sweat* at the King's Head Theatre in London.

Further to **DWM 209** **Janet Fielding** has resigned as administrator for Women in Film and Television to become an agent for Marina Martin Associates.

Bonnie Langford is touring once again with Wayne Sleep and Kim Criswell in a melange of moments from famous musicals.

The character **Sophie Aldred** plays in The Children's Channel's *It's Droibee Time* (weekday mornings) is known as Sophie Socket.

Rebecca Thornhill's career post-Crystal in *The Ultimate Adventure* continues to thrive. She recently won the lead role for the 1994 national tour of *Me And My Girl* playing opposite Andrew O'Connor.

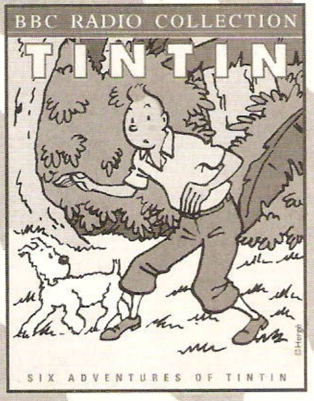
Producers: Peter Bryant mounted the play *The Missionary – And Other Positions* by Kevin Laffan at the Etcetera Theatre Club in Camden during February.

The **Phillip Hinchcliffe** produced *Downwardly Mobile*, which was intended for ITV transmission as part of the winter schedule has now been postponed until at least the Summer. The sit-com centres on four characters in a domestic clash of totally alien lifestyles and stars Philip Jackson, Frances de la Tour, Stephen Tomkinson and Josie Lawrence.

Script Editors: Anthony Read and writer **David Fisher** recently took time out from working for television to collaborate on the book *Berlin: The Biography of A City* (Hutchinson, £18.99), a twentieth century history of the German capital, which received rave reviews when published in January.

The **Antony Root** produced *Tales Of The City* garnered the highest ratings yet for any drama shown on the US Public Broad-casting Service since PBS ratings began to be measured in 1989. In San Francisco, the city of the title, it won higher audiences than any of the US major networks (including twenty three per cent audience share for its first episode). Its US success has made a second series more likely, despite disappointing Channel 4 ratings, although Root will not be producing following his recent move to Thames Television (**DWM 210**). He recently revealed that he got into broadcasting through the recommendation of **Douglas Adams** and the patronage of former BBC2 Controller Graeme McDonald and that *Who's* first producer **Verity Lambert** is one of his inspirations.

Writers: *The Mind Robber's* **Peter Ling** dramatised *Sherlock Holmes: His Last Bow*, eight plays broadcast by Radio 4 during January and February. *Paradise Towers'* Deputy Caretaker **Clive Merrison** could be heard as Holmes, while **Stephen Thorne**, better known as Azal and Omega, played Inspector Lestrade. Thorne can also be heard alongside *The Paradise of Death's* Richard Pearce in the recent BBC Radio Collection cassette release *Tintin*, featuring audio adaptations of six of Herge's famous boy detective stories. Thorne plays Mr Baxter while Pearce stars as Tintin himself.



Miscellaneous: Cyber Controller, Giant Robot and well known Ogron **Michael Kilgarriff** is currently writing a history of the Interval Club in Dean Street on behalf of the Soho Society.

The recent *Coronation Street* wedding between Reg Holdsworth and Maureen Naylor brought forth a superb description of Maureen's mother from *Evening Standard* television critic Victor Lewis-Smith: "a woman curiously reminiscent of Davros out of *Doctor Who*, but rather less affable"!

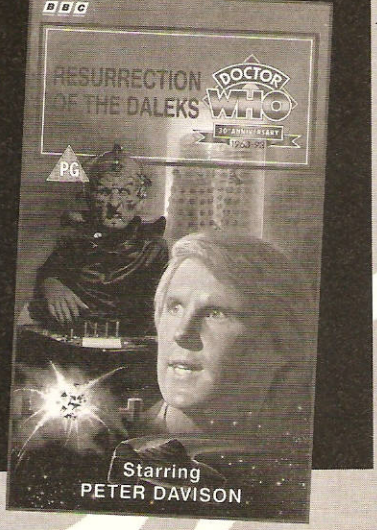
◆

PUBLIC IMAGE

Last time on *Public Image* (the Video Sales), *Resurrection of the Daleks* and *The Two Doctors* had just entered the GALLUP Top Fifty. As usual for new *Doctor Who* releases, they were in the Top Ten but the industry's traditional retailing boom as Christmas approaches is rarely good news for genre television releases. Hence shelf-lives were shorter than ever for the two November releases: *Resurrection* held on by its fingernails, plummeting to Number Fifty in its second week. Of *The Two Doctors* in that chart, published 20th November, there was no sign.

Still, you may rest assured of two things: that other high-sellers such as *Star Trek: The Next Generation* suffered greatly near Christmas, with Volumes 73 and 74 entering only on the fringes of the Top Twenty and not the Top Ten as usual; and that *Doctor Who* will continue to be a hit on video throughout 1994.

Mark Wyman



EVENTS ROUND-UP

MIRACLE CITY

19th March
Bishop's Stortford
Details (with SAE) from: 15 Honeymeade, Sawbridge-worth, Herts CM21 0AR
Guests include (work permitting): Sophie Aldred; Deborah Watling; Terrance Dicks; Barry Letts; Derek Martinus.

MANOPTICON 3

3rd – 4th April 1994
Manchester.
Details (with SAE) from: 15 Harradon Road, Walton, Liverpool L9 0HE
Guests include (work permitting): Peter Purves; Michael Jayston; Jon Pertwee; Sylvester McCoy; Sarah Sutton; Elisabeth Sladen; Frederick Jaeger; Peter Jeffrey; Paul Jerricho; Nicholas Parsons.

BLUE BOX 2

30th April – 2nd May 1994
Southampton
Details (with SAE) from: 15 Martock Road, Keynsham, Bristol BS18 1XA
Guests include (work permitting): Deborah Watling; Elisabeth Sladen; Philip Madoc; Victor Pemberton; John Leeson; Sophie Aldred; Mervyn Haisman; Peter Bryant; Kevin Davies; David Rodan; Ray Cusick; Nabil Shaban plus live jazz on the Saturday night!

WRITERS GATE

28th May 1994
Peterborough
Details (with SAE) from: Flat 4, 101 Park Road, Peterborough, Cambs PE1 2TR
Guests include (work permitting): Sylvester McCoy; Sophie Aldred; Mary Tamm; Ian Hogg and a gaggle of *New Adventures* authors

POWERCON '94

2 day event in autumn 1994
Croydon
Details (with SAE) from: 5 Clive House, 155 Lower Addiscombe Road, Croydon, Surrey CR0 6PW
Guests TBC

PANOPTICON '94

24th – 26th September 1994
Coventry
Details (with SAE) from: PO Box 357, London SW19 8BT
Guests TBC

DREAMWATCH '94

Late October 1984 (TBC)
London
Details: Look out for an advert soon!
Guests TBC

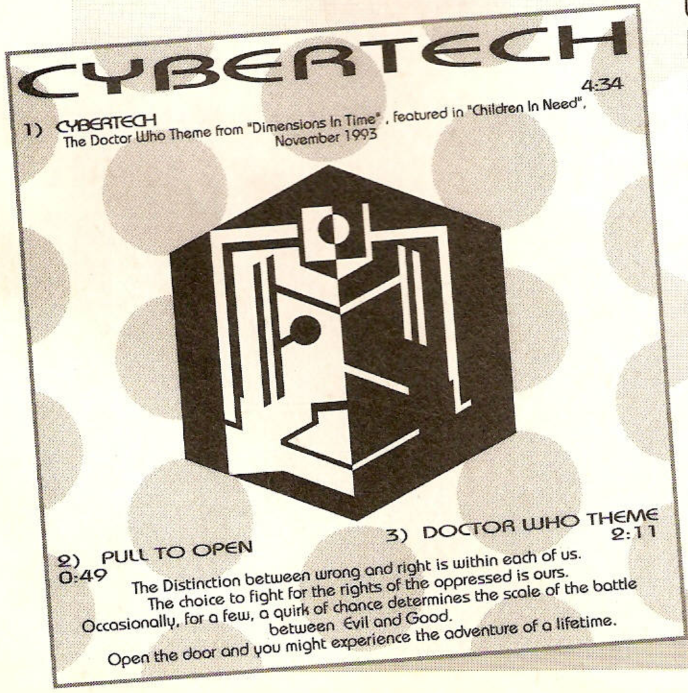
The Sisterhood of Karn is a new regular group for gay *Doctor Who* enthusiasts, meeting on the second and fourth Wednesday of each month, upstairs at *The Kings Arms*, 23 Poland Street, London W1.

The Fitzroy Tavern, Windmill Street, London W1 is the regular meeting place for *Doctor Who* fans in the London area on the first Thursday of each month.

DWM editor and *New Adventures: Legacy* author Gary Russell will be signing copies of his book at Waterstones Booksellers in Lancaster on Saturday 9th April. He will also be the guest speaker at the Lancaster Telefantasy Group's meeting on the evening of Monday 11th April.

CYBERTECH
CDs TO BE WON!

Featuring the theme music from *Dimensions in Time* plus a whole album of *Doctor Who*-inspired mood music, the response to Cybertech's first CD release has been ecstatic. Here's your chance to win a copy of this limited edition CD absolutely free – we have fifteen to give away courtesy of Cybertech and all you have to do is name five of the Doctor's old foes that the Rani used in Albert Square. Write your answer on a postcard or the back of a sealed envelope and send it to the address on page 3. The first fifteen names out of the hat on the closing date will win a limited edition CD and remember multiple entries will be sent spinning into the Rani's black hole!



CYBERTECH

1) CYBERTECH 4:34
The Doctor Who Theme from "Dimensions In Time", featured in "Children In Need", November 1993

2) PULL TO OPEN 0:49

3) DOCTOR WHO THEME 2:11

The Distinction between wrong and right is within each of us.
The choice to fight for the rights of the oppressed is ours.
Occasionally, for a few, a quirk of chance determines the scale of the battle between Evil and Good.
Open the door and you might experience the adventure of a lifetime.

Out of the SOUNDHOUSE

CYBERTECH

Gary Russell recently met the team behind the theme to last November's *Dimensions in Time*, who have just released a limited edition CD of their *Who*-inspired music.

Michael Fillis and Adrian Pack are the musicians behind the Cybertech project, whose work was first heard opening *Dimensions in Time* with a very upbeat, but nevertheless faithful, arrangement of Ron Grainer's *Doctor Who* theme. But what exactly started the Cybertech project in the first place?

"Cybertech began in July 1992," explains Fillis, the main spokesman of the duo. "Adrian came out of college having done a music and art course and I had finished doing a theatre course in Croydon and had since got into special effects." Pack then takes over. "When I was at college I worked for quite a while in a studio honing my craft. I was getting synths and other equipment and this gave me a chance to play around and explore just what could be done with technology."

Fillis nods and continues: "I was then invited round to take a look and have a play. I've always been interested in electronic music and the technology behind it because I'm a great fan of film scores. I'd been writing a few scores for ideas for films and so Adrian and I worked out a way to get together and do something. This coincided with the appearance in the pop charts of rave versions of television themes. *Sesame Street, The Magic Roundabout, Trumpton* etc. Someone at the studio where Adrian worked was supposed to be doing one of the *Star Trek* theme. I mentioned to Adrian that I was really surprised that no one had one a rave version of the *Who* theme. Before we knew we both decided that we'd have a go before somebody else did it. The KLF's *Doctorin' the TARDIS* had been quite a while back and what we wanted to do wasn't really same as the pastiche Gary Glitter-thing that they did."

"The thing about all those rave themes," Pack says, "is that a lot of people just speeded up the themes to make them hit a certain beat-per-minute thing, but that made the sound unrecognisable as a result. *Doctor Who* naturally runs quite fast so we didn't need to do that as much. It already was 135 bpm and we realised that rave would get faster and faster as time went on, so we decided to adjust the bass line to make it 154 bpm because that felt right. It wasn't too fast."

Fillis nods. "Rave music uses a lot of analogue sounds which of course is what the BBC's Radiophonic Workshop were doing back in the Seventies. That's what made *Doctor Who* so scary back then – the music was raw, novel and frankly terrifying. I think people underestimate the power of music in films and television. The Eighties *Who* music, using computers like the Fairlight rather detracted from that – it was different but not necessarily worse.

"Next, we sampled some of the dialogue from the series and put together a six-and-a-half minute track and this is where we joined forces with Andrzej Sojka. He looked into finding an outlet for where we could get this out. He decided on a CD single and to make it reasonable value for money Andy suggested we could do some ambient tracks to accompany the rave one. We went back to our basic palette of sounds that we'd used for the rave track and recreated them for tracks more in line with incidental music. A lot of sounds lend themselves to certain periods – we could immediately say 'Ah that's an early-Seventies sound or a late-Eighties sound.'" Fillis smiles. "Of course, Adrian had to take all this on faith because although I'm a *Who* fan, he isn't. It makes for a good relationship however because although we both love music, I could bring a knowledge of *Who* to the whole concept."

Pack agrees with this and carries on with the story. "We put the single together but it never came to anything, because at the request of BBC Enterprises we dropped all the sound samples. We'd heard a rumour that another rave version of *Who* was going to be done, which scared us a bit, but that never happened either. Instead we went for a full album. As we got into 1993, rave was beginning to become rather mainstream and watered down so we concentrated on creating soundtrack-style music."

"The connection with *Dimensions in Time* happened rather at the last minute," says Fillis. "A friend of mine, Derek Handley, has a load of original and replica costumes from the series. The producer of *Dimensions in Time*, John Nathan-Turner, was looking for monsters to use in it and one of Derek's costumes was a Sea Devil but the guy playing it dropped out. So I got a frantic 'phone-call from Derek asking, as I'm slightly tall, if I'd do it. I was really excited to be seeing what was going on at Elstree, mucking in and doing this romp. So I played the Sea Devil – what little there was! There was a lot more filmed, in fact, and in the end you only glimpse the left hand side of me, but the pressure they were under to get it done was phenomenal. Coincidentally I went to college with Mike Tucker who was the visual effects designer on the show. Towards the end of the day he mentioned that John Nathan-Turner was looking for a new version of the theme and a couple of top groups had turned it down because it was too short. So Mike said why didn't I give him a copy of the music we'd done. I literally just went up to him at the end of the day's filming and gave him the tape. Three weeks later he got in touch and asked if he could use it. The thing that sold it to him was the bpm – he wanted something faster to fit into the very short title sequence he was allotted because he wanted to get as much of Ron Grainer's theme into a very small amount of space. The rest is history!"

"Now," adds Andrzej Sojka, "I want them to do a second album." The boys grin happily at this idea and Fillis says: " One thing we're seriously looking into is doing an album either based totally on one of *The New Adventures* novels, or maybe a series of different pieces of music for different books. That's on the cards for later this year and in the meantime we're just totally overwhelmed by the interest in this first project. It's been a lot of fun and we hope everyone who gets it enjoys it as much as we've enjoyed putting it all together."

◆

MAKING THE MOVIES

Roberta Tovey

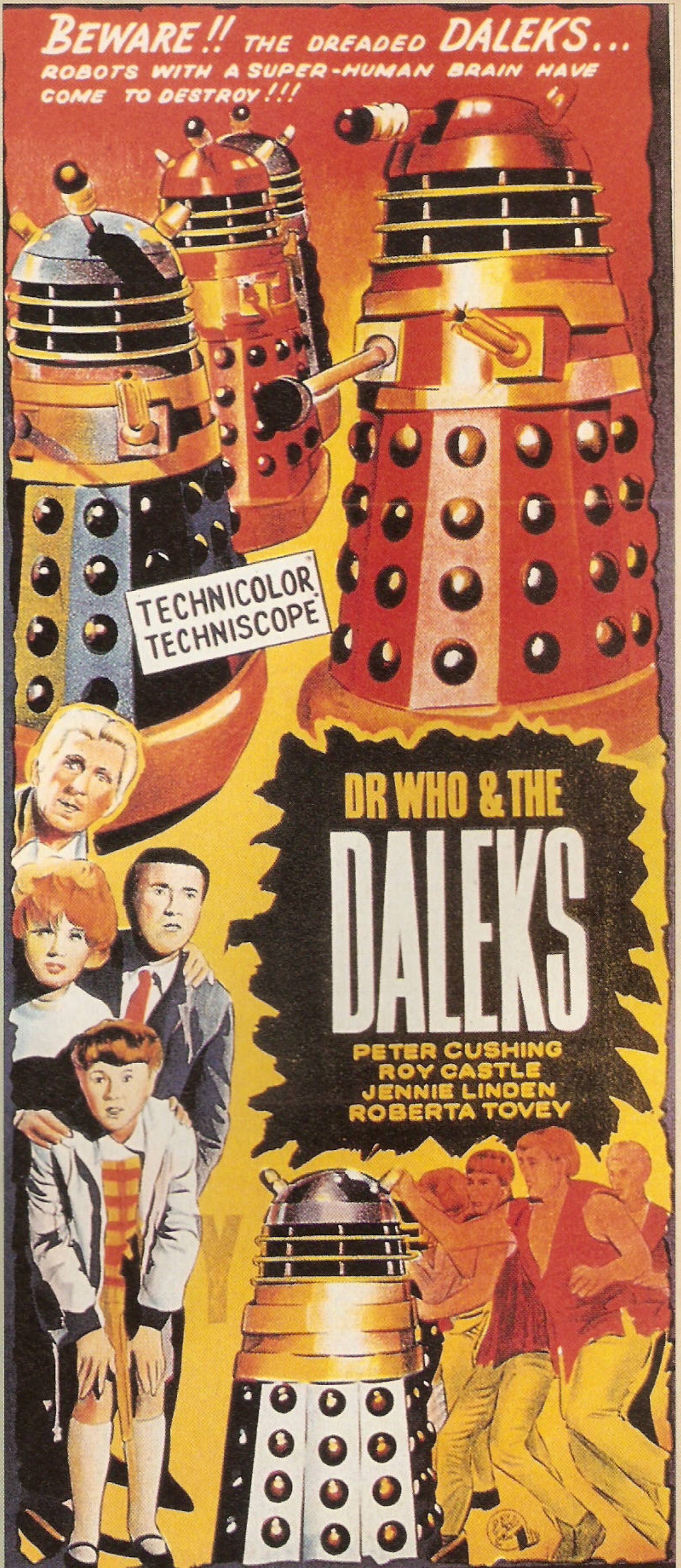
Back when elderly inventors and their granddaughters constructed time machines in their back gardens, one little girl became the envy of the nation's children and received a free trip to the planet Skaro.
In her very first *Doctor Who* interview, Roberta Tovey tells Marcus Hearn about when Daleks were *really* frightening . . .

Resisting the temptation to exclaim 'My, haven't you grown,' to a woman you've never met before is a a curious restraint. Roberta Tovey is every bit as bubbly and friendly as you'd hoped – yet nothing at all like the little girl who played the Doctor's granddaughter in the two *Doctor Who* feature films of the mid-Sixties.

"You recognised me!" she giggles, sweeping her blonde hair to reveal a familiar cheeky grin and a pair of sparkling eyes with a disarming glint. Recognising Roberta Tovey is no mean feat, for to *Doctor Who* enthusiasts all over the world she is forever crystallised as the precocious but loveable eleven-year-old Susan to Peter Cushing's big screen Doctor Who.

"We sometimes get forgotten you know," the pint-sized actress plaintively bemoans. "Occasionally I'll hear a quiz on the radio and they'll have questions like 'Can you name all the actors to have played Doctor Who?' and I always listen to the answers because Peter Cushing sometimes gets forgotten."

For generations of *Doctor Who* fans growing up in the Seventies Peter Cushing *was* the original


BEWARE!! THE DREADED DALEKS...
ROBOTS WITH A SUPER-HUMAN BRAIN HAVE COME TO DESTROY!!!
TECHNICOLOR
TECHNISCOPE
DR WHO & THE
DALEKS
PETER CUSHING
ROY CASTLE
JENNIE LINDEN
ROBERTA TOVEY

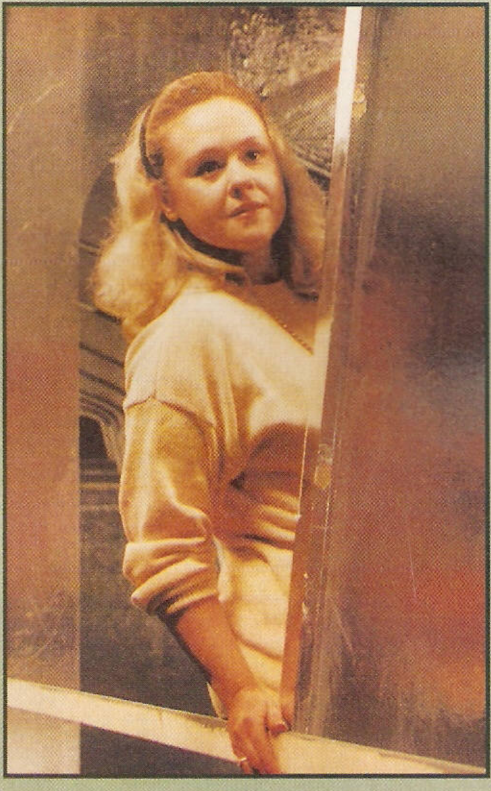


Photo © Marcus Hearn

POLICE TELEPHONE
FREE
FOR USE OF
PUBLIC
ADVICE AND ASSISTANCE
OBTAINABLE IMMEDIATLEY
OFFICERS AND CARS
RESPOND TO
URGENT CALLS
PULL TO OPEN

Photo © Marcus Hearn.

◄ Doctor and the regularly repeated *Dr. Who and the Daleks* and *Daleks – Invasion Earth 2150AD* were quintessential *Doctor Who*. For the little girl who was called on to confidently inform Roy Castle that 'in electrokinetic theory space expands to accommodate the time necessary to encompass its dimensions' learning such lines was simply the latest step in a developing career.

"I went to the Corona Stage School and had done quite a few films before like *High Wind in Jamaica* with Anthony Quinn and James Coburn as well as a lot of 'Saturday morning' films for the Children's Film Foundation. My parents approved because my father, George Tovey (who appeared in the 1975 *Doctor Who* story *Pyramids of Mars* as the poacher Ernie Clements) was an actor. Although I wanted to go before, he wouldn't let me go to a stage school until I was six years old. I was one of the lucky ones and my childhood was spent on film sets; places like Pinewood and Shepperton were buzzing. It's so sad that we haven't got a film industry as I remember it anymore.

A NEW IDENTITY

"I got involved with the *Doctor Who* films when the director, Gordon Flemyng, came to the school and did an audition with all of us. Then I got a call to go down to Shepperton Studios to do a film test. It was nerve-wracking because I *really* wanted to do it. I think Gordon Flemyng was a great fan of Spike Milligan, and I remember I had to go into this library, pick up a book and read one of his poems. It was quite daunting because I didn't understand a word of it! When I'd done the film test I went home and by the time I arrived the call had come through that I'd got the part.

"I was a fan of the television series and watched it but I didn't try to copy Carole Ann Ford's Susan. She played Susan very much as a teenager but being that much younger I was very much more a young granddaughter. We stamped our own identities on it. The only member of the original television cast I've met is Carole Ann Ford, and that was only recently. It was quite amazing actually, because she told me that my father had played *her* father in a West End musical – her first job in fact.

"I had a chaperone, Mrs Nelson, who was with me quite a lot through my childhood. I used to have to do my school work as well as doing the filming, so when I wasn't needed on the set I'd go back to my dressing room and try to fit in the work that was set for me. Roy used to bring his trumpet to work and when he wasn't need-

Peter Cushing as Doctor Who, with Roberta Tovey as Susan in 1965's *Dr. Who and the Daleks.*

ed on set he used to practice in the dressing room down the corridor from me. It made it difficult to concentrate! We worked together again on a show with Millicent Martin. I also saw him when he did some tap-dancing classes in London – in fact I remember tap-dancing on the set of the film with him."

Aside from the bigger, and more colourful, Daleks, the only truly constant factor between both films other than Roberta was the star himself – Peter Cushing, successfully cast against type as the kind but dotty inventor Doctor Who.

"He was absolutely wonderful," remembers Roberta with real affection. "He was so nice and so professional. People always say never work with children or animals, but working with children and Daleks must have been quite brave! The thing about Peter is that he *looks* like Doctor Who doesn't he?"

While Roberta remains proud of her contribution to the *Doctor Who* legend, it takes a bit of coaxing to get her to admit responsibility for *Who's Who* – a piece of her musical past which recently came back to haunt her.

"Well, I made a record after the first film – that was quite fun. I don't know how many copies it sold though! I remember turning on the television one day and hearing a voice I thought sounded familiar, then a few seconds later realising it was me!

MAGICAL

"I prefer the first film; somehow I think it's more magical. They were actually talking about making a second movie while we were still making the first one. I don't know how true this was, but I'll always remember that they came and saw me and asked me if I'd like to do another one. I said yes, and they said they'd talked to Peter and he said he'd do it as long as Roberta was in it. I don't know how true that was but that's what they told me."

The second film, which went into production in early 1966 with a much bigger budget, capitalised on the success on the first, taking the cameras outside the confines of the studio.

"Well we didn't get much farther than the Shepperton backlot actually! I remember there was a lake on the back lot and Bernard Cribbins (who played Tom Campbell) used to go fishing on his days off."

One of the most memorable scenes from the second film occurred when Wyler dramatically drove Susan through a road-block of advancing Daleks with spectacular results.

"It was quite frightening at the time because we were going quite fast and I kept thinking 'I'm going to fall out of here! Any moment I'm going to go flying out the door!'

DOUBLE DALEKS

"I would have been very happy to make a third one, but I don't remember that there was ever talk of making another one. I know the second one wasn't as successful as the first. Maybe the Daleks were past it?

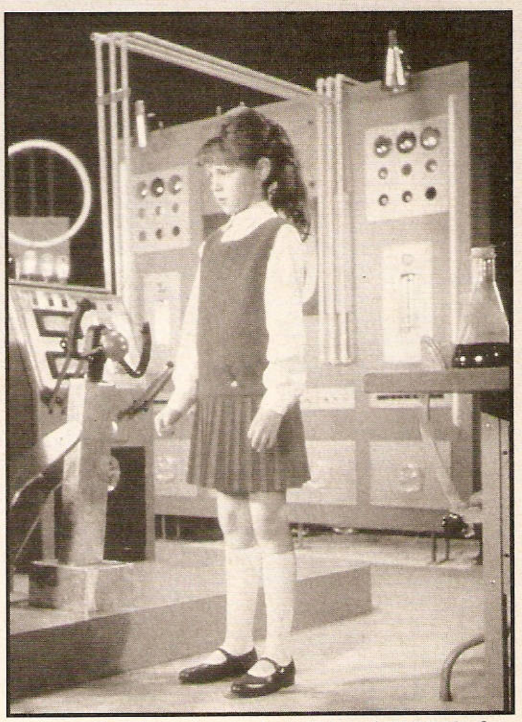
"I saw both the films when they were shown on television, and then on satellite television and I've now got them on video – it was nice to see they'd both been released on one tape. I think they stand up very well. It's amazing when you think the first film came out on 1965 and we're all, Roy, Jennie, Peter and myself, still working in the business. You couldn't say that for many films. And I remember people we worked with on them, like Ray Brooks and Andrew Keir, who you can still see on the television now. It wasn't until I played the second film back years later that I remembered Philip Madoc was with us.

"After the second one I carried on working quite a lot. At that time you had to be twelve to do television work, so as soon as I turned twelve I began doing things like *Not In Front of the Children*, *The Two Ronnies*, a couple of series with Mollie Sugden and her husband called *My Husband And I*. I've kept working, although it's been hard sometimes to make the transition from being a child-actor. I've been fairly lucky.

►

Roberta Tovey, with her *Dr. Who and the Daleks* co-stars Roy Castle and Jennie Linden. Photo © Marcus Hearn.

The Doctor's three granddaughters: Carole Ann Ford (Susan in the television series), Jessica Carney (William Hartnell's granddaughter) and Roberta Tovey on Westminster Bridge for the BBC's *30 Years in the TARDIS* documentary. Photo © Marcus Hearn.

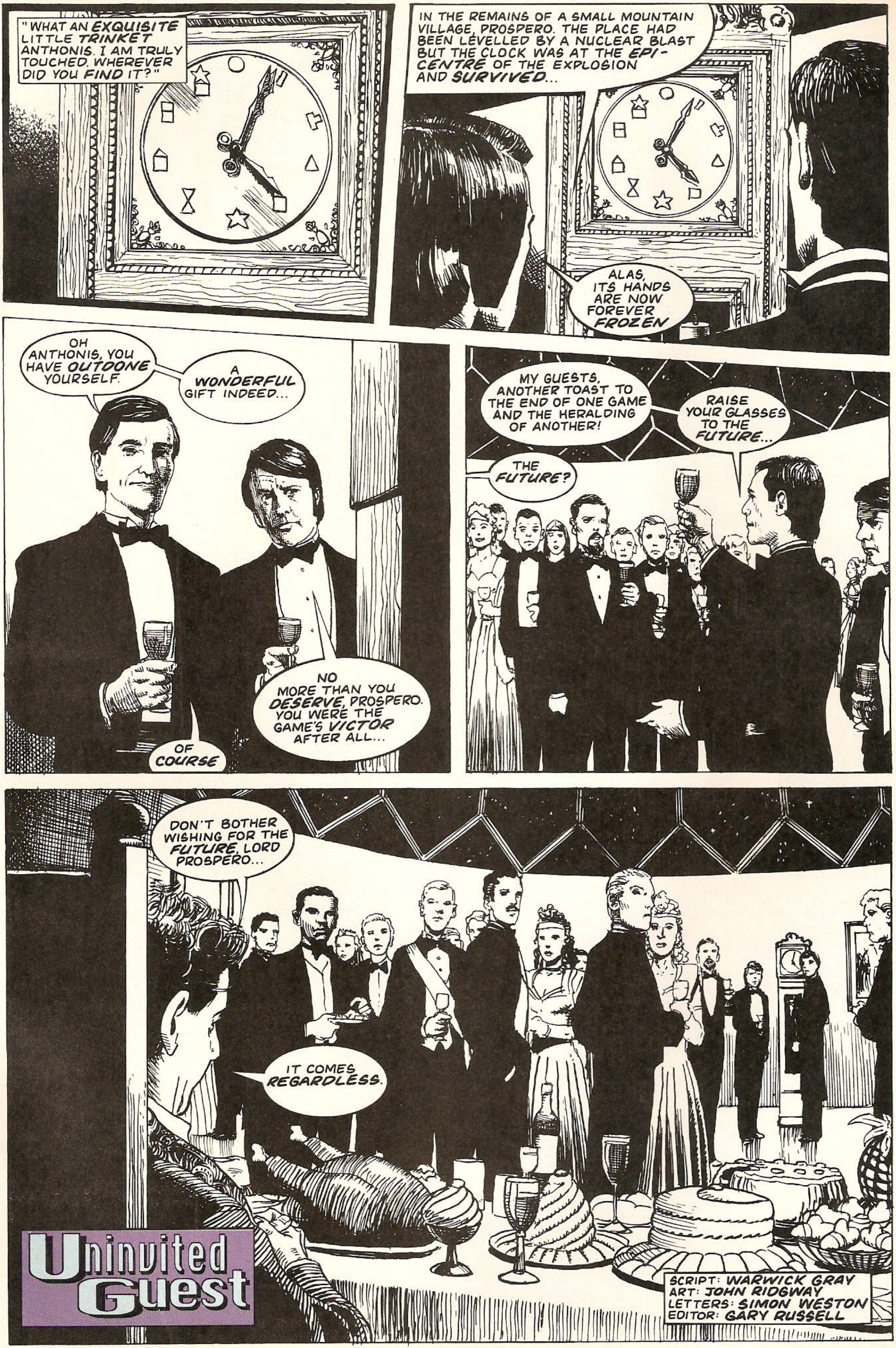

A new look for Susan in the redesigned TARDIS of *Daleks – Invasion Earth 2150 AD.*

There does come a period in time when casting directors know you're an age, but I think both Carole Ann and I look younger than we really are so it does become slightly difficult.

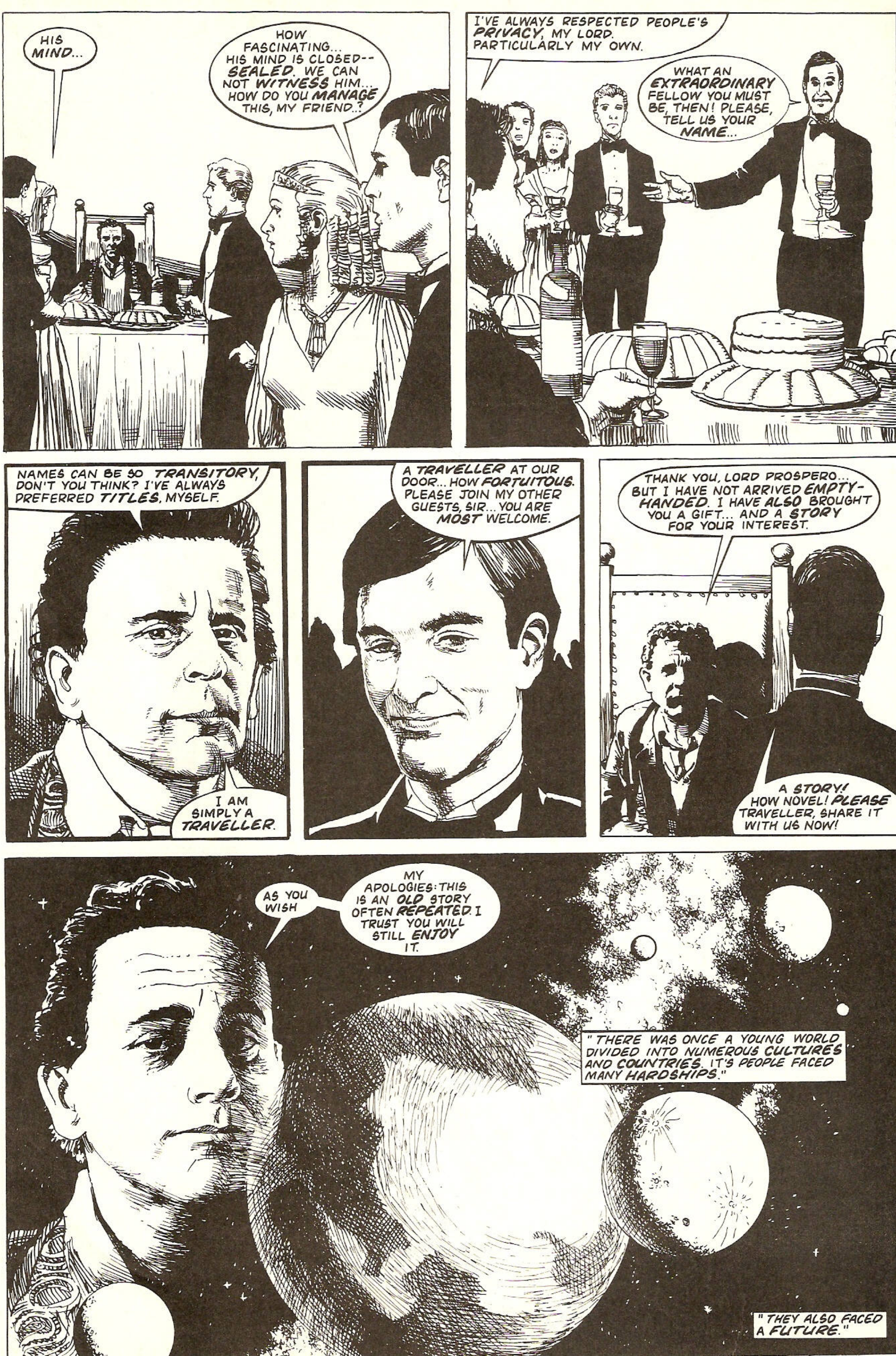
"I think it's great that I spent my childhood in such happy circumstances. At the time I didn't think that nearly thirty years later people would still be interested but it's great to be a part of something like this."

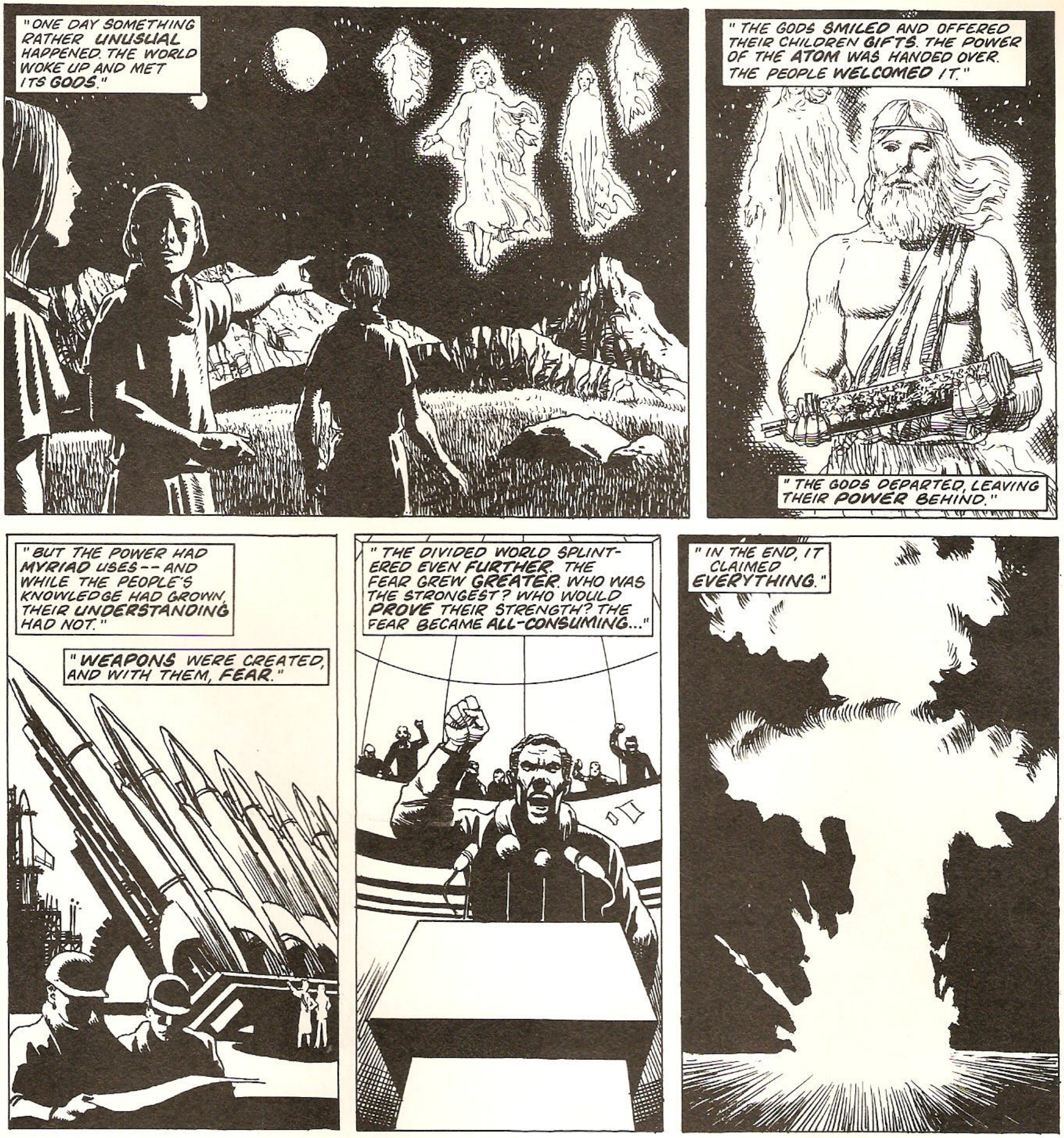
Roberta still has a wealth of happy memories from those heady days, and some priceless souvenirs such as her original bound copies of both scripts. There is, however, one regret.

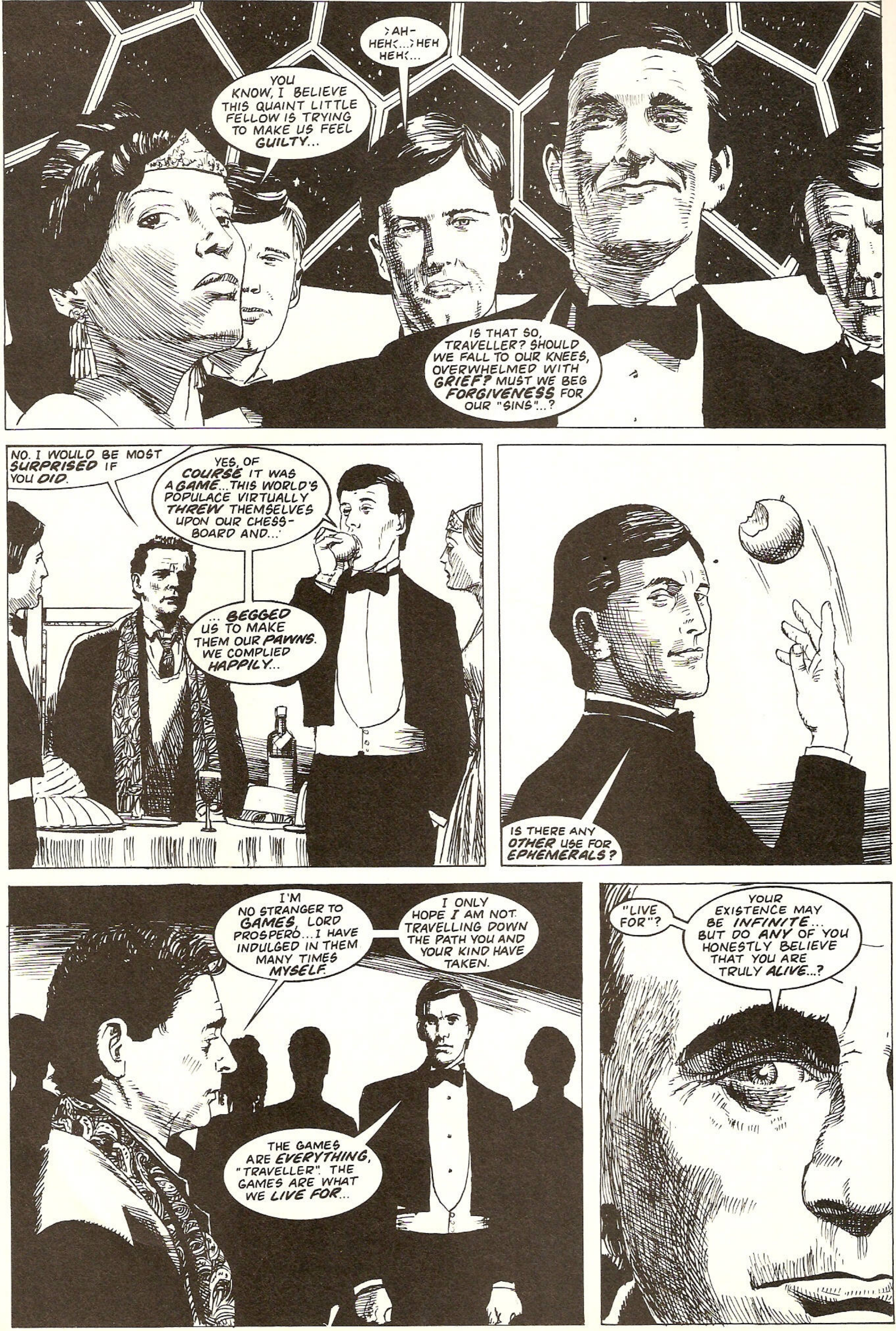
"Well," she laughs, fixing me with that disarming glint, "I wish I'd kept a Dalek!"

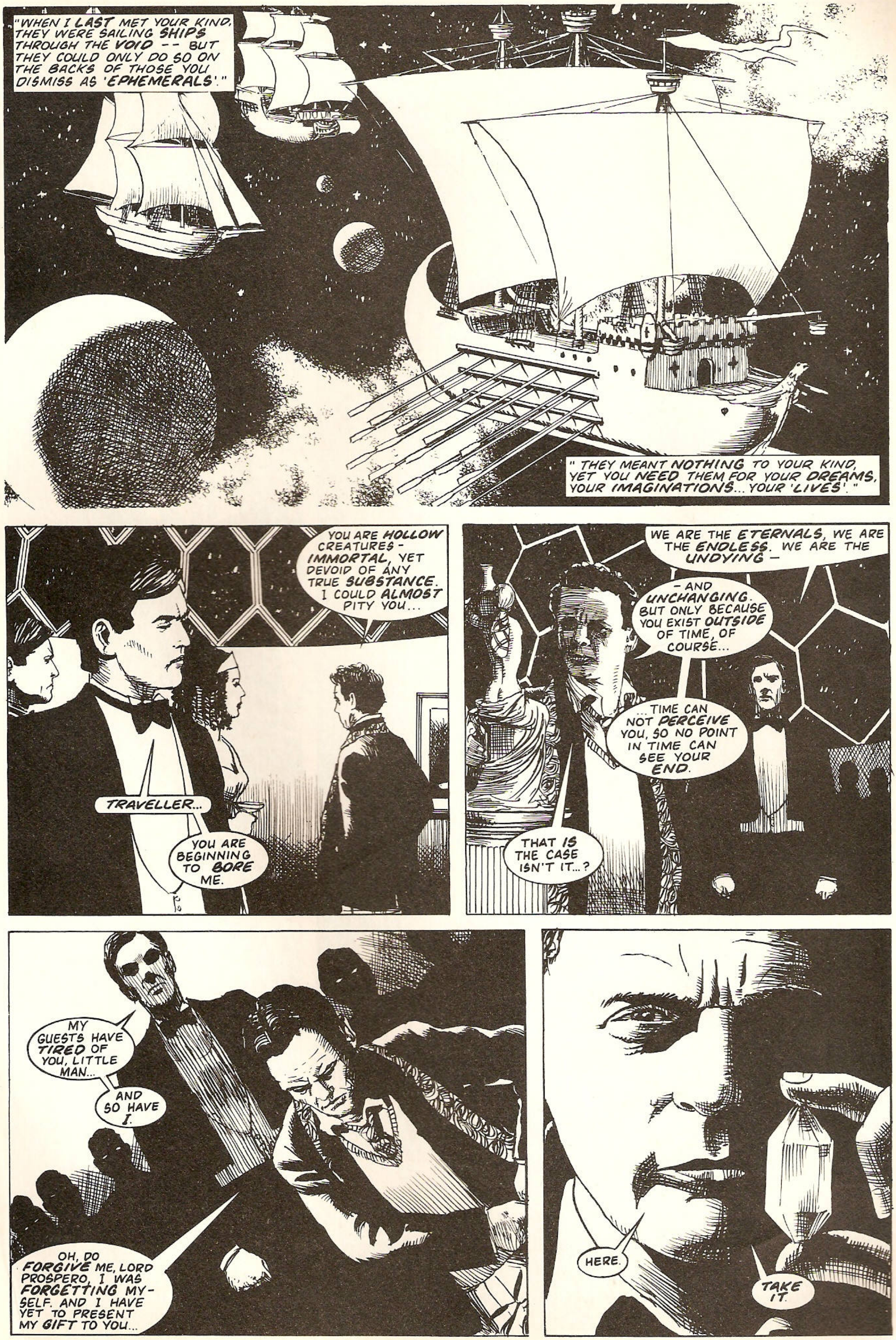

"WHAT AN EXQUISITE LITTLE TRINKET ANTHONIS. I AM TRULY TOUCHED. WHEREVER DID YOU FIND IT?"
IN THE REMAINS OF A SMALL MOUNTAIN VILLAGE, PROSPERO. THE PLACE HAD BEEN LEVELLED BY A NUCLEAR BLAST BUT THE CLOCK WAS AT THE EPICENTRE OF THE EXPLOSION AND SURVIVED...
ALAS, ITS HANDS ARE NOW FOREVER FROZEN
OH ANTHONIS, YOU HAVE OUTDONE YOURSELF.
A WONDERFUL GIFT INDEED...
NO MORE THAN YOU DESERVE, PROSPERO. YOU WERE THE GAME'S VICTOR AFTER ALL...
OF COURSE
MY GUESTS, ANOTHER TOAST TO THE END OF ONE GAME AND THE HERALDING OF ANOTHER!
RAISE YOUR GLASSES TO THE FUTURE...
THE FUTURE?
DON'T BOTHER WISHING FOR THE FUTURE, LORD PROSPERO...
IT COMES REGARDLESS.
Uninvited Guest

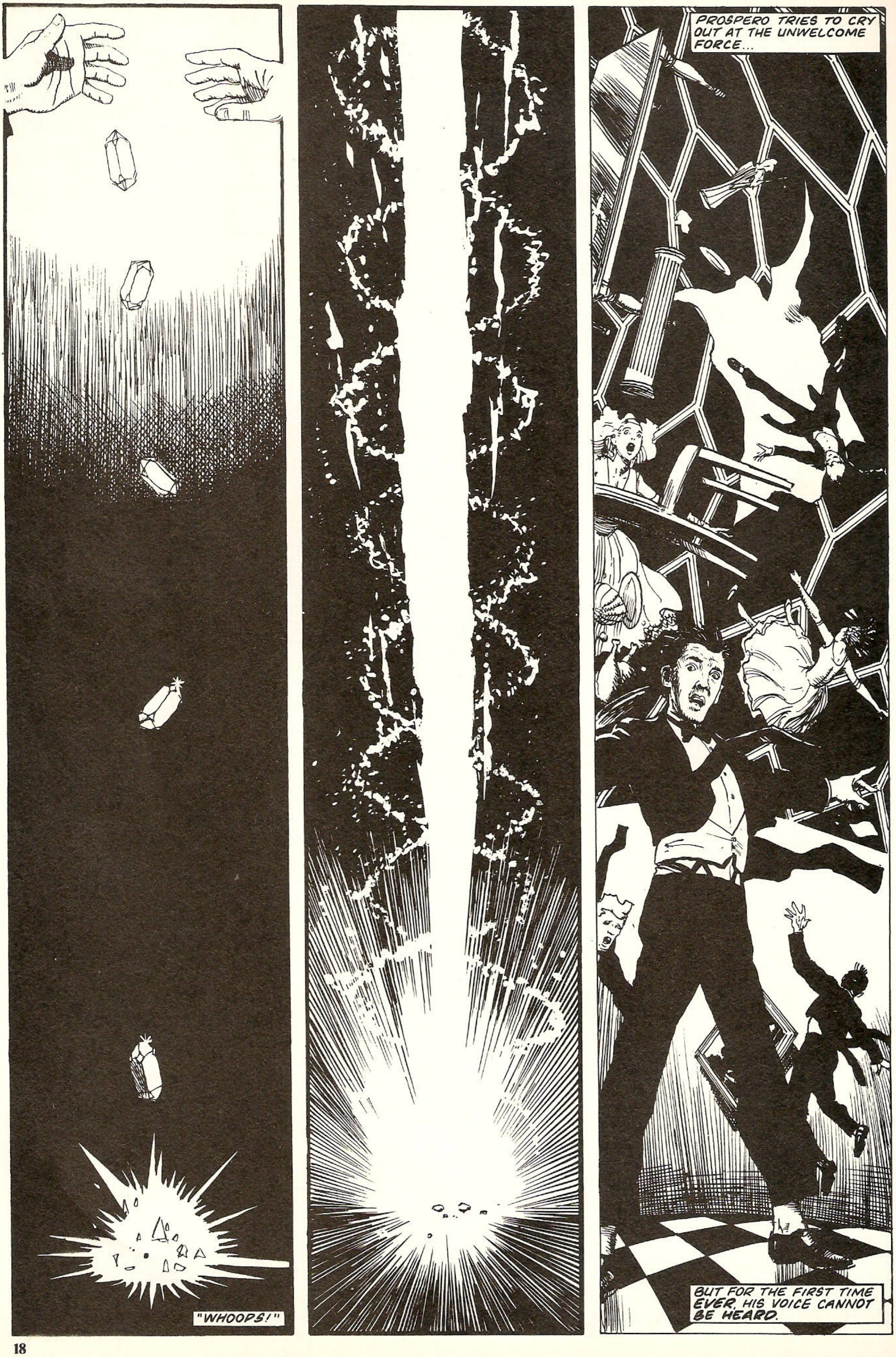
SCRIPT: WARWICK GRAY
ART: JOHN RIDGWAY
LETTERS: SIMON WESTON
EDITOR: GARY RUSSELL

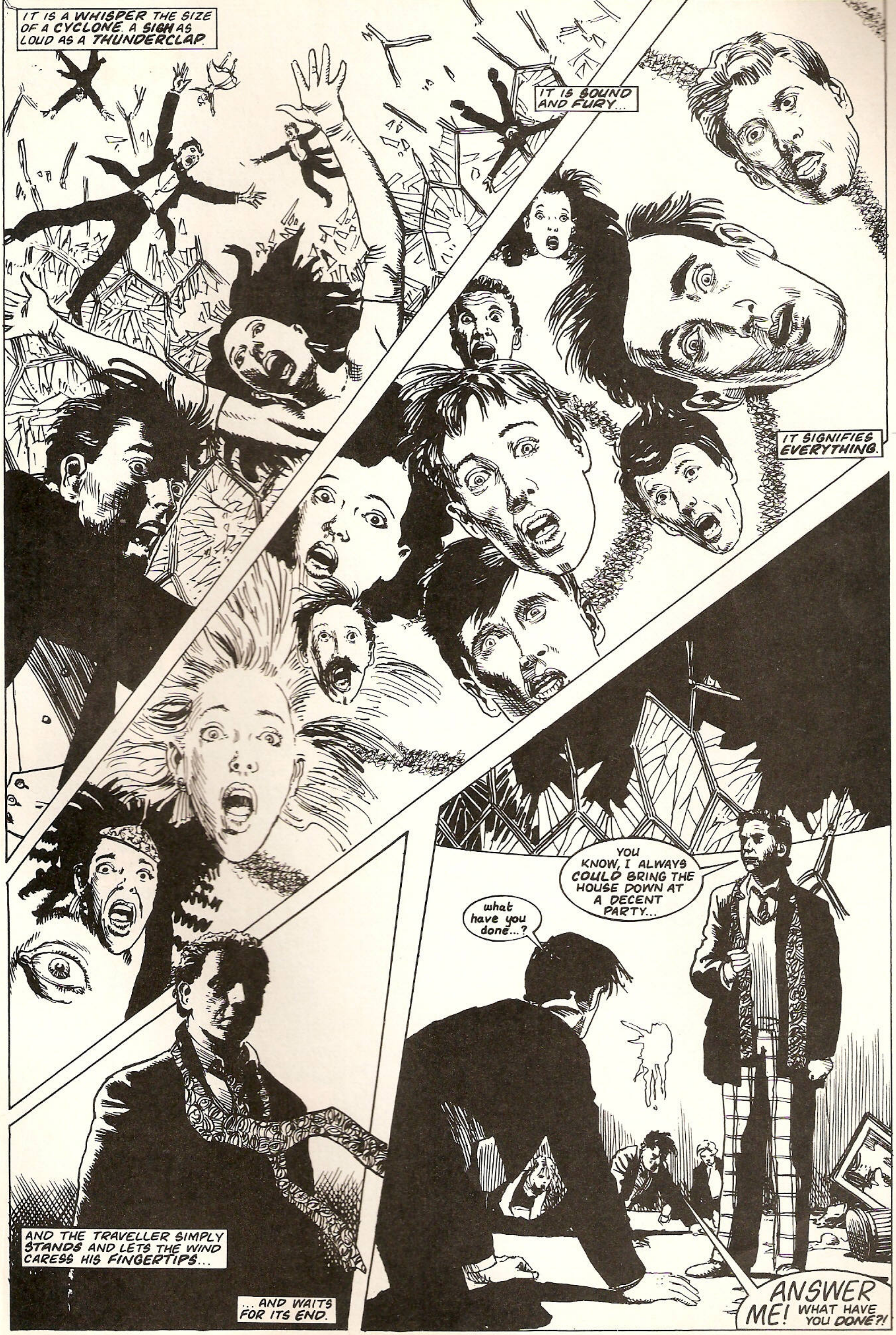

HIS MIND...
HOW FASCINATING... HIS MIND IS CLOSED-- SEALED. WE CAN NOT WITNESS HIM... HOW DO YOU MANAGE THIS, MY FRIEND..?
I'VE ALWAYS RESPECTED PEOPLE'S PRIVACY, MY LORD. PARTICULARLY MY OWN.
WHAT AN EXTRAORDINARY FELLOW YOU MUST BE, THEN! PLEASE, TELL US YOUR NAME...
NAMES CAN BE SO TRANSITORY, DON'T YOU THINK? I'VE ALWAYS PREFERRED TITLES, MYSELF.
I AM SIMPLY A TRAVELLER.
A TRAVELLER AT OUR DOOR... HOW FORTUITOUS. PLEASE JOIN MY OTHER GUESTS, SIR... YOU ARE MOST WELCOME.
THANK YOU, LORD PROSPERO... BUT I HAVE NOT ARRIVED EMPTY-HANDED. I HAVE ALSO BROUGHT YOU A GIFT... AND A STORY FOR YOUR INTEREST.
A STORY! HOW NOVEL! PLEASE TRAVELLER, SHARE IT WITH US NOW!
AS YOU WISH
MY APOLOGIES: THIS IS AN OLD STORY OFTEN REPEATED. I TRUST YOU WILL STILL ENJOY IT.
"THERE WAS ONCE A YOUNG WORLD DIVIDED INTO NUMEROUS CULTURES AND COUNTRIES. IT'S PEOPLE FACED MANY HARDSHIPS."
"THEY ALSO FACED A FUTURE."

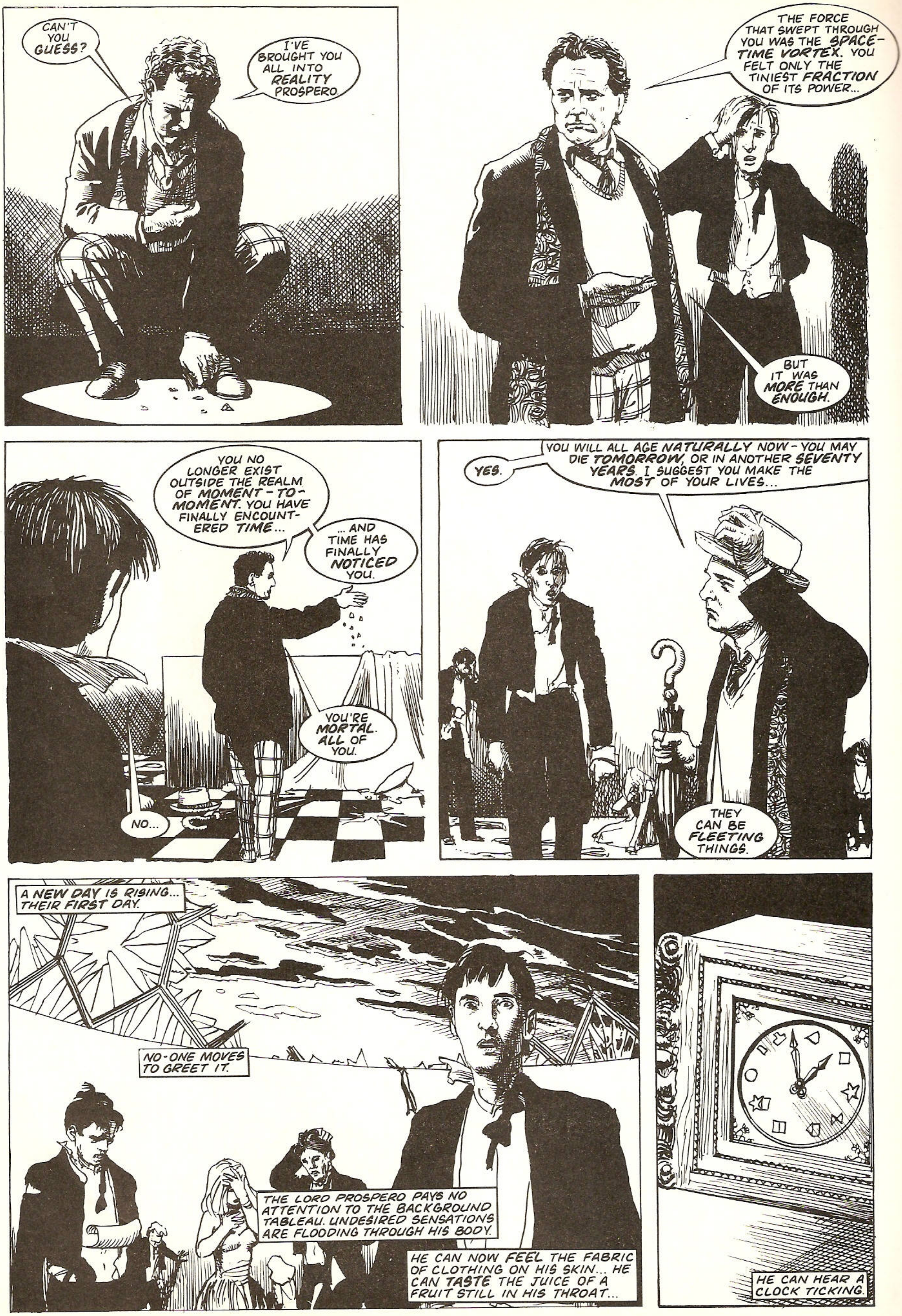

"ONE DAY SOMETHING RATHER **UNUSUAL** HAPPENED. THE WORLD WOKE UP AND MET ITS **GODS**."
"THE GODS **SMILED** AND OFFERED THEIR CHILDREN **GIFTS**. THE POWER OF THE **ATOM** WAS HANDED OVER. THE PEOPLE **WELCOMED** IT."
"THE GODS DEPARTED, LEAVING THEIR **POWER** BEHIND."
"BUT THE POWER HAD **MYRIAD** USES-- AND WHILE THE PEOPLE'S KNOWLEDGE HAD GROWN, THEIR **UNDERSTANDING** HAD NOT."
"**WEAPONS** WERE CREATED, AND WITH THEM, **FEAR**."
"THE DIVIDED WORLD SPLINTERED EVEN **FURTHER**. THE FEAR GREW **GREATER**. WHO WAS THE STRONGEST? WHO WOULD **PROVE** THEIR STRENGTH? THE FEAR BECAME **ALL-CONSUMING**..."
"IN THE END, IT CLAIMED **EVERYTHING**."
"AND WERE THE GODS **SADDENED** BY THE TRAGEDY? AN UNKIND **SOUL** MIGHT SUGGEST NOT. PERHAPS THE GODS HAD **KNOWN** THE HORROR THEIR GIFT WOULD BRING. PERHAPS IT **AMUSED** THEM..."
"PERHAPS IT HAD ALL BEEN A **GAME**."


YOU KNOW, I BELIEVE THIS QUAINT LITTLE FELLOW IS TRYING TO MAKE US FEEL **GUILTY**...
>AH-HEH<...>HEH HEH<...
IS THAT SO, TRAVELLER? SHOULD WE FALL TO OUR KNEES, OVERWHELMED WITH **GRIEF?** MUST WE BEG **FORGIVENESS** FOR OUR "SINS"...?
NO. I WOULD BE MOST **SURPRISED** IF YOU **DID**.
YES, OF **COURSE** IT WAS A **GAME**...THIS WORLD'S POPULACE VIRTUALLY **THREW** THEMSELVES UPON OUR CHESS-BOARD AND...'
... **BEGGED** US TO MAKE THEM OUR **PAWNS**. WE COMPLIED **HAPPILY**...
IS THERE ANY **OTHER** USE FOR **EPHEMERALS?**
I'M NO STRANGER TO **GAMES**, LORD PROSPERO...I HAVE INDULGED IN THEM MANY TIMES **MYSELF**.
I ONLY HOPE **I** AM NOT. TRAVELLING DOWN THE PATH YOU AND YOUR KIND HAVE TAKEN.
THE GAMES ARE **EVERYTHING**, "TRAVELLER". THE GAMES ARE WHAT WE **LIVE FOR**...
"LIVE FOR"?
YOUR EXISTENCE MAY BE **INFINITE**... BUT DO **ANY** OF YOU HONESTLY BELIEVE THAT YOU ARE TRULY **ALIVE**...?


"WHEN I LAST MET YOUR KIND, THEY WERE SAILING SHIPS THROUGH THE VOID -- BUT THEY COULD ONLY DO SO ON THE BACKS OF THOSE YOU DISMISS AS 'EPHEMERALS'."
" THEY MEANT NOTHING TO YOUR KIND, YET YOU NEED THEM FOR YOUR DREAMS, YOUR IMAGINATIONS... YOUR 'LIVES'."
YOU ARE HOLLOW CREATURES - IMMORTAL, YET DEVOID OF ANY TRUE SUBSTANCE. I COULD ALMOST PITY YOU...
TRAVELLER...
YOU ARE BEGINNING TO BORE ME.
WE ARE THE ETERNALS, WE ARE THE ENDLESS. WE ARE THE UNDYING -
- AND UNCHANGING. BUT ONLY BECAUSE YOU EXIST OUTSIDE OF TIME, OF COURSE...
... TIME CAN NOT PERCEIVE YOU, SO NO POINT IN TIME CAN SEE YOUR END.
THAT IS THE CASE ISN'T IT...?
MY GUESTS HAVE TIRED OF YOU, LITTLE MAN...
AND SO HAVE I.
OH, DO FORGIVE ME, LORD PROSPERO, I WAS FORGETTING MY-SELF. AND I HAVE YET TO PRESENT MY GIFT TO YOU...
HERE.
TAKE IT.


"WHOOPS!"
PROSPERO TRIES TO CRY OUT AT THE UNWELCOME FORCE...
BUT FOR THE FIRST TIME EVER, HIS VOICE CANNOT BE HEARD.


IT IS A WHISPER THE SIZE OF A CYCLONE. A SIGH AS LOUD AS A THUNDERCLAP.
IT IS SOUND AND FURY...
IT SIGNIFIES EVERYTHING.
AND THE TRAVELLER SIMPLY STANDS AND LETS THE WIND CARESS HIS FINGERTIPS...
...AND WAITS FOR ITS END.
YOU KNOW, I ALWAYS COULD BRING THE HOUSE DOWN AT A DECENT PARTY...
what have you done...?
ANSWER ME! WHAT HAVE YOU DONE?!


CAN'T YOU GUESS?
I'VE BROUGHT YOU ALL INTO REALITY PROSPERO.
THE FORCE THAT SWEPT THROUGH YOU WAS THE SPACE-TIME VORTEX. YOU FELT ONLY THE TINIEST FRACTION OF ITS POWER...
BUT IT WAS MORE THAN ENOUGH.
YOU NO LONGER EXIST OUTSIDE THE REALM OF MOMENT-TO-MOMENT. YOU HAVE FINALLY ENCOUNTERED TIME...
...AND TIME HAS FINALLY NOTICED YOU.
YOU'RE MORTAL. ALL OF YOU.
NO...
YES.
YOU WILL ALL AGE NATURALLY NOW - YOU MAY DIE TOMORROW, OR IN ANOTHER SEVENTY YEARS. I SUGGEST YOU MAKE THE MOST OF YOUR LIVES...
THEY CAN BE FLEETING THINGS.
A NEW DAY IS RISING... THEIR FIRST DAY.
NO-ONE MOVES TO GREET IT.
THE LORD PROSPERO PAYS NO ATTENTION TO THE BACKGROUND TABLEAU. UNDESIRED SENSATIONS ARE FLOODING THROUGH HIS BODY.
HE CAN NOW FEEL THE FABRIC OF CLOTHING ON HIS SKIN... HE CAN TASTE THE JUICE OF A FRUIT STILL IN HIS THROAT...
HE CAN HEAR A CLOCK TICKING.

THE WEB OF FEAR

EPISODE 2

by
Mervyn Haisman
and Henry Lincoln
directed by
Douglas Camfield
transmitted
10th February 1968

THE
WEB OF
FEAR

CHARING CROSS

As the Doctor cautiously examines the web-smothered crates on the platform of Charing Cross Station, Knight orders Weams to detonate the charges.

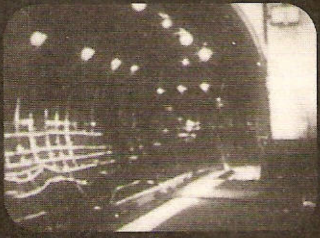
The Doctor is caught by the effects of a contained blast as the crates seem to explode. As the sound of the explosion subsides, the crates rhythmically glow with an eerie light . . .

Knight allows Arnold to search the blast area for the Doctor. Weams reports that the newly-repaired blast recorder has failed to register the explosion. Knight is sceptical: "You can't have an explosion without a blast can you?" He decides to question Jamie and Victoria.

Chorley's journalistic skills are put to good use as his and Knight's questions to the girl adopt an increasingly aggressive tone. Weams reports that there is trouble at Holborn, and as Knight leaves to investigate Jamie confirms with Victoria that he heard the word Yeti mentioned.

In the operations room, Knight strains to listen to the distressed communication from Holborn Station.

The sound of gunfire is followed by screams and a piercing alien roar before the line clicks dead. Chorley records the final moments of the Holborn soldier's struggle, but declines Knight's offer to join the team sent to locate the unloaded ammunition.



Staff Sergeant Arnold and Corporal Blake follow the cable in their search for the Doctor. Arriving at Charing Cross Station they mount the platform.

Blake comes across the exploded crates, now little more than a pile of web-smothered splintered wood. They also find their fired detonator – another incongruous item in an area untouched by blast damage. Both suspect the absent Doctor of foul play.

At the Goodge Street fortress, Professor Travers examines some of the relics from his Tibetan expedition of 1935.

The small Yeti figurines and the inner workings of a control sphere could hold the secret to effectively combating the robotic invasion.

Engrossed in his work, he fails to notice Anne until she tells him that the two youngsters are unusually knowledgeable about the Yeti. His curiosity aroused, he decides to meet the two prisoners.

He enters as Jamie explains to Victoria that if the Yeti are in London then it must have been the Great Intelligence which ensnared the TARDIS in space. The Scotsman is indignant when the Professor questions the source of their in-depth knowledge.

As realisation slowly dawns on Victoria's face, she recognises the elderly Professor and reminds him of their identity. "I'm Victoria Waterfield," she explains.

"And that's Jamie McCrimmon!" Travers collapses back onto a chair, stunned with disbelief that the travellers he met over forty years ago should reappear – seemingly not a day older. Remembering their time machine, he enquires after the Doctor, then leaves to find Arnold.

Arnold has returned, and reports that their attempts to explode a device at Charing Cross were a failure. He attributes the blame to the Doctor's sabotage.

Professor Travers energetically defends the Doctor. "What rot!" he exclaims. "The Doctor's a friend of mine – he's the one man that can help us!" When Jamie says he might know where the Doctor is, Arnold asks him to lead the way.

Anne listens intently as Victoria attempts to explain the Doctor's unusual means of travel. "It flies?" Anne enquires, incredulously, *"Through time and space?"*

"It's difficult to explain," says Victoria. "Not half as difficult as it is to believe," replies Anne, who remains surprised at Victoria's first-hand knowledge of her father's original encounter with the Yeti.

Chorley returns to collect his typewriter, so he can begin writing an article about the Doctor.

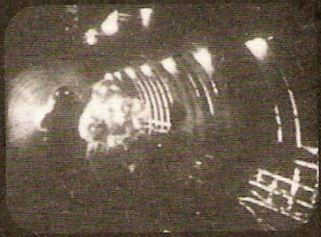
He asks Anne if she has any theories about what the Doctor and his friends were doing in the tunnels. Anne's reply that they were mushroom-picking sparks a whining outcry from the agitated journalist. "Why is everybody being so evasive?" he complains.

Anne attributes everyone's evasiveness to Chorley's reputation as a sensationalist, adding "I have a very quick temper and very long claws." Undaunted, he continues pressing Victoria for answers.

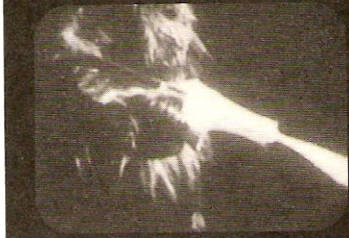
Approaching the Goodge Street fortress with the recovered ammunition, Captain Knight supervises the construction of a barricade comprising explosives-boxes. He orders Corporal Lane to fall back.

However, the soldiers soon become aware they are being stalked by an alien presence at the far end of the tunnel.

They open fire at the approaching giants, their shots echoing in the tunnels around them. Impervious to the bullets, the lumbering giants continue to approach, their eyes illuminating the darkness menacingly.

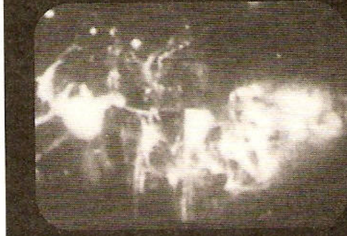


The soldiers' bullets and grenades continue to have no effect, but before they can retreat a Yeti raises a long rifle-like weapon. It pulls the trigger, with horrifying results.

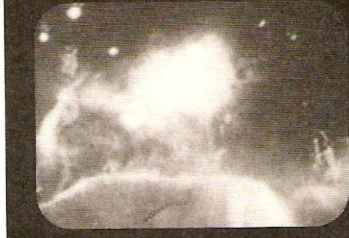


The device is a lethal web-gun. Hit in the face by its blast, a soldier screams in agony and collapses.

The Yeti continue their attack, as the web begins to smother soldiers and ammunition alike. As Knight and Lane retreat they encounter Arnold and Jamie. Knight decides to halt the advancing Yeti by igniting the explosives in the barricade.



A carefully aimed shot by Knight triggers an enormous explosion. The shock waves resound around them and the men realise, with horror, that the Yeti seem completely unharmed. Turning to run they find the way blocked.



Unable to answer his daughter's queries about the TARDIS, the Professor then becomes indignant when she asks if he feels the Doctor's and the Yeti's reappearance are connected.

Doctor Who

ARCHIVE FEATURE

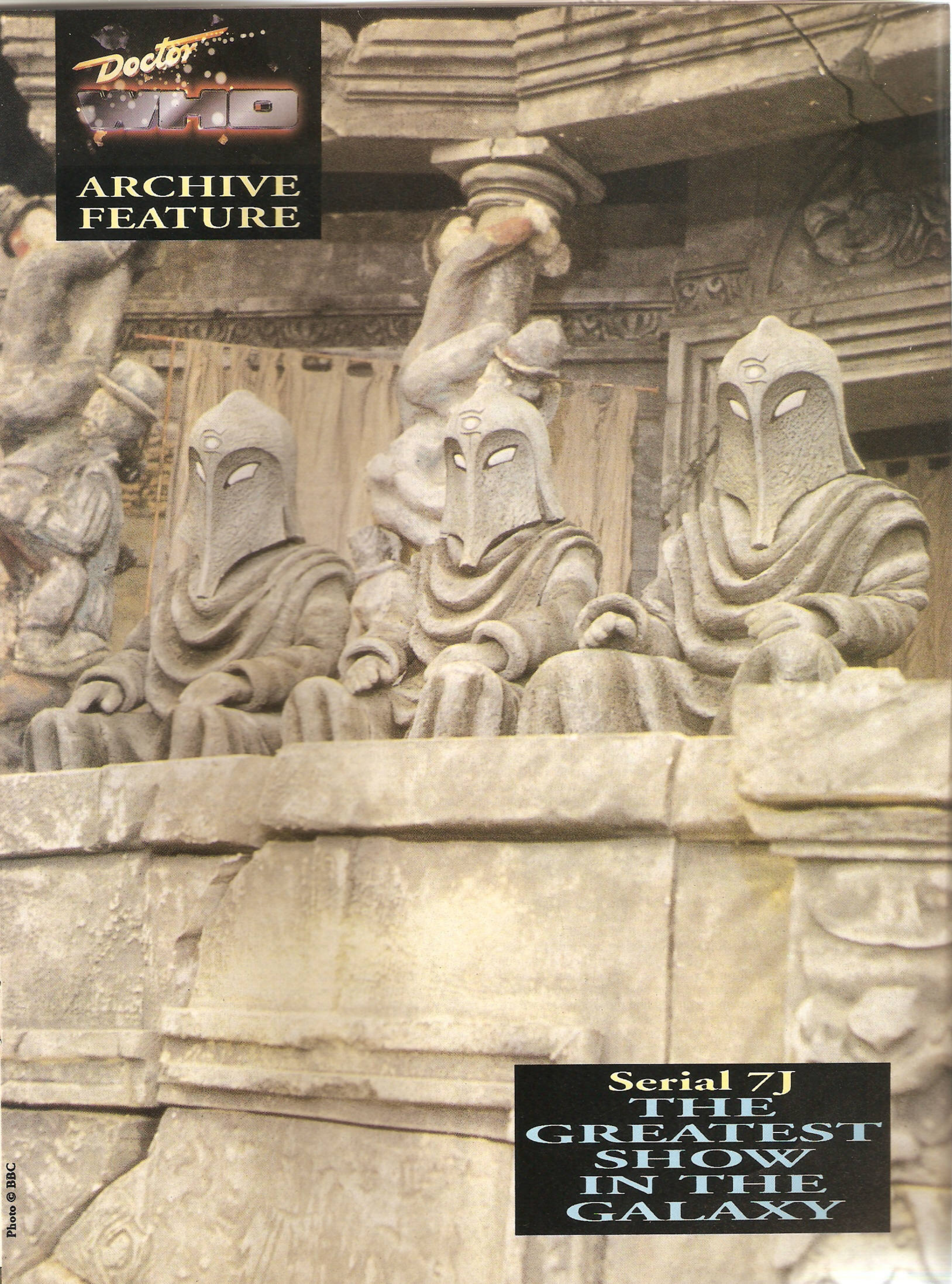


Photo © BBC

Serial 7J

THE GREATEST SHOW IN THE GALAXY

PART ONE (drn: 24′ 23″)

The TARDIS is penetrated by a small piece of robotic junk mail which materialises in the control room, goading the Doctor and Ace into visiting Festival Time at the Psychic Circus on the planet Segonax. The Doctor is quite keen, but Ace is wary since she finds clowns creepy. As the TARDIS materialises on the sandy wastes of Segonax, a young couple called Bellboy and Flowerchild are being pursued by some sinister clowns dressed as undertakers. The clowns are driving about in a hearse, hunting the pair via kites with an eye design flying in the sky. Bellboy draws the kites away, leaving Flowerchild clear to reach her goal of an abandoned hippy bus. There she finds the metal box she seeks, but a tall figure kills her.

The Doctor and Ace ask directions from a local stallswoman who dislikes the weirdos the Psychic Circus attracts. One such visitor is the extraterrestrial Nord, Vandal of the Roads, who has arrived at the polyportable landing bay and is driving to the show on his motorized tricycle. Next they encounter the intergalactic explorer Captain Cook, who has set up camp with his companion/specimen Mags near a huge robot buried in the sand. The group move on and find the hippy bus, where they are attacked by a robot bus conductor with a ray-blasting ticket machine. The Doctor turns the robot's weapon on itself and disables it, and the Captain and Mags drive off in their jeep for the circus. Ace finds Flowerchild's earring where it had fallen outside the bus and puts it on her coat with her badges.

Bellboy is recaptured by the Chief Clown and brought back to the Circus to repair the clown robots. A teenage fan of the Psychic Circus arrives at the landing bay and cycles towards the tents, which Nord had already arrived at. The Captain and Mags arrive next, being admitted to the ring by the fortune-telling ticket lady Morgana just in time to see something horrific happening to Bellboy. Approaching the Circus on foot, Ace tells the Doctor she can hear screams from within, but he ignores her…

PART TWO (drn: 24′20″)

The Doctor and Ace are admitted by Morgana and the Chief Clown into the big top, to find it deserted apart from a drab, dull and bored family comprised of a mother, father and little girl. The Doctor is amazed when the Ringmaster picks him out to be the next act in the ring, and ushers him to his dressing room; actually a cage in which he is imprisoned with the Captain, Mags and Nord. The Chief Clown spots the earring on Ace's coat, and the girl is pursued into the canvas corridors by his robot clowns.

In the cage, the Doctor learns of Deadbeat, the slow-witted menial who cleans the circus. The Captain tricks Nord into being next in the ring, and although the family award him three '9's for his weight-lifting act, he cannot think of a funny joke and is reduced to ashes by a thunderbolt. The Doctor and Mags make plans to escape, and overpower the robot clowns on guard using juggling clubs. Outside, the Psychic Circus' greatest (and most irritating) fan is admitted to the big top, selected by the Ringmaster, and placed in the cage along with Captain Cook (another of his heroes).

Ace finds Bellboy being held prisoner so that he will repair the robot bus conductor. However, she is soon captured by the Chief Clown who, on learning of her fear of clowns, imprisons her in a small workshop of broken-down robot clowns. The Doctor and Mags find a strange tunnel in an old rockface which leads to a well of light, at the centre of which is an eye. The Doctor thinks this is the secret of the circus, but before he can investigate further, he and Mags are discovered by the Captain, who is now leading a squad of robot clowns…

PART THREE (drn: 24′30″)

Ace finds that Bellboy has been left in the robot workshop. Realising that Flowerchild is dead and that the fun has gone from the circus they created, Bellboy gives her the control box for his masterpiece, the huge robot buried in the sand. The Doctor evades the robots with Mags' help, and sees the evil eye forming in Morgana's crystal ball. Deadbeat appears, nervously fingering an eye medallion which is missing its centre. The Doctor confronts Deadbeat and has him take him to Ace and Bellboy, who explains that Deadbeat was once Kingpin, the leader of the Circus who had brought them to Segonax and whose mind has been destroyed by the force controlling them.

Cook tricks the fan-boy into venturing into the ring before himself and Mags, and the teenager perishes after scoring a triple '0' from the increasingly bored and restless family. Bellboy remains at the workshop to delay the Chief Clown whilst Ace and Deadbeat make for the bus, which is where the centre of the mirriored medallion is hidden. Bellboy has his own robotic creations slaughter him rather than live on without all he loved. The Doctor decides to buy some time by going back to the ring.

The Doctor, Mags and Captain Cook agree to join forces in the ring, but once there the Captain turns the tables. He orders a blue crescent light to be shone on Mags, who, as a native of Volpana, starts to change into a ferocious werewolf and attempts to attack the Doctor...

PART FOUR (drn: 24'24")

At the bus, Ace and Deadbeat find the missing mirror and complete his medallion. Suddenly, Deadbeat's mind is restored and he becomes Kingpin again, saving Ace when she is attacked by the repaired bus conductor.

In the ring, the Doctor evades Mags, who eventually attacks and kills the Captain. The eyes of the family glow green at the dangerous entertainment, and their deep voices boom for more. Desperate to entertain the three figures, the Chief Clown sacrifices Morgana and the Ringmaster in a permanent vanishing act. The Doctor sends Mags to help Ace and Deadbeat, and then talks to the eye in Morgana's crystal ball, asking for a path he can use to meet the force.

The Doctor finds himself in an arena similar to the circus ring, presided over by the three stone forms of the Gods of Ragnarok, the true form of the family in another time/space dimension. He has fought the Gods across time before, and now they demand to be entertained. The Doctor engages in a series of magic tricks and escapology routines to buy time.

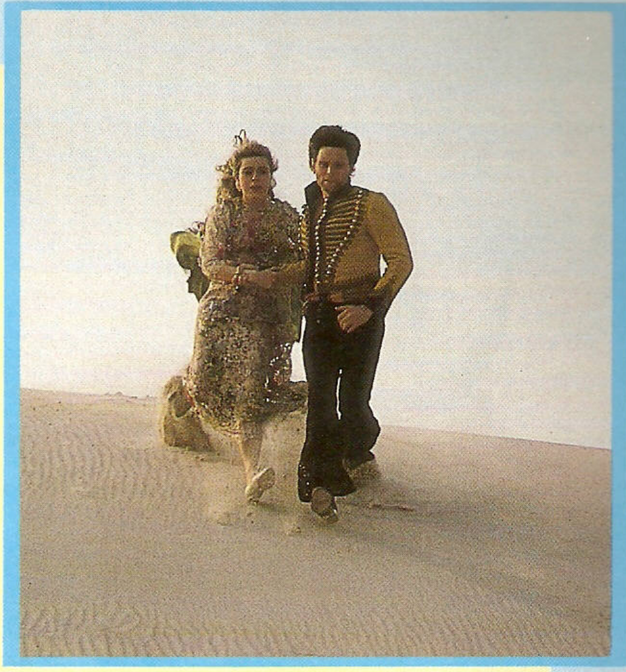
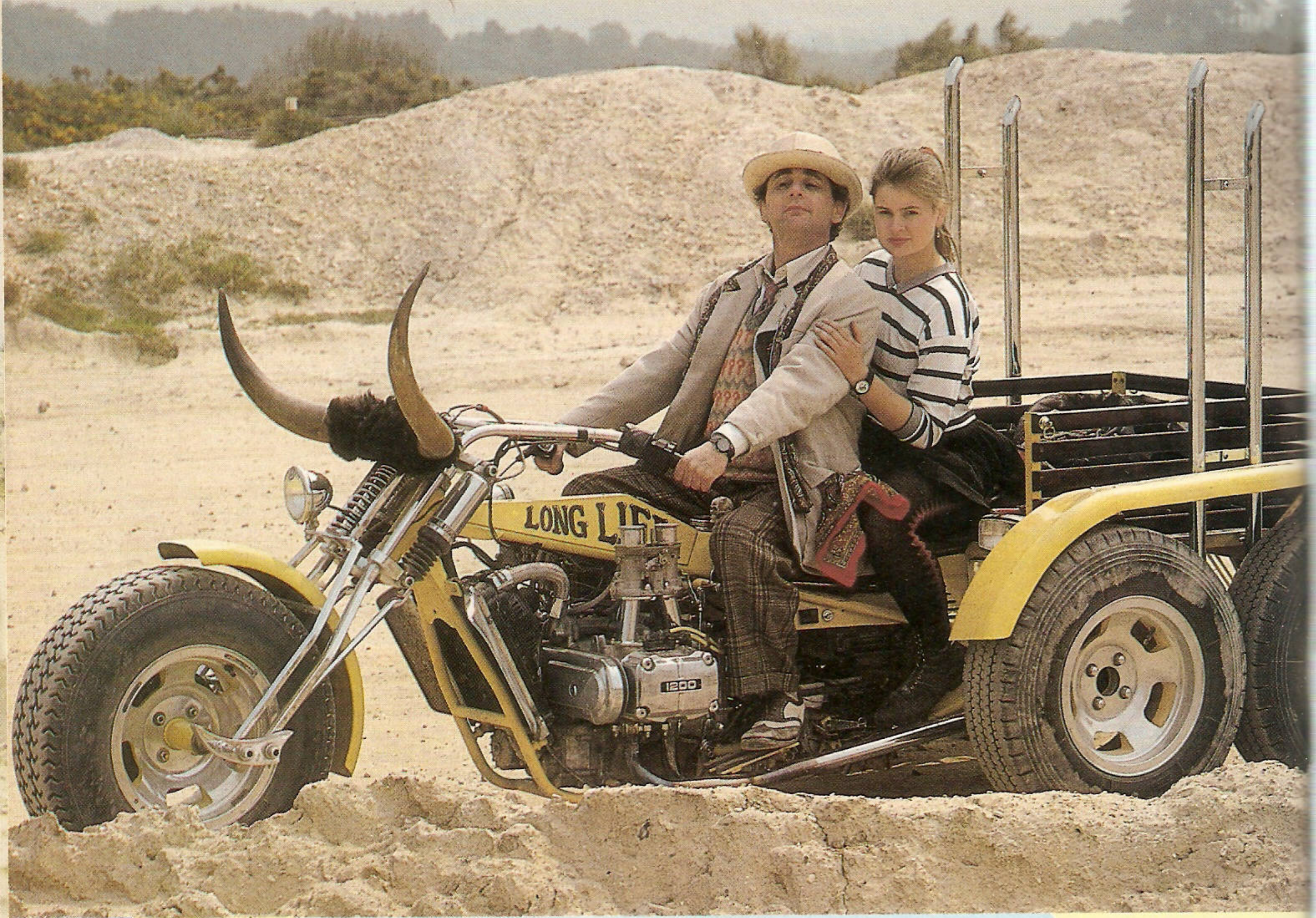


Photo © BBC

Mags is pursued by the Chief Clown and his robots as she leaves the Circus, but meets up with Ace and Kingpin. Ace lures the clowns to the buried robot, using Bellboy's control unit to activate its laser eyes and blast down the clowns. The trio then return to the Circus by hearse, and drop the medallion into the tunnel chasm, despite a last attempt to stop them by the now undead form of Captain Cook. The Doctor grabs the completed medallion, using it to reflect back the blasts of energy hurled at him by the gods. He and his friends emerge from the big top moments before it is destroyed in a whirling pink vortex. Mags and Kingpin decide to start a new circus, but the Doctor and Ace decline an offer to join them on their travels.

Photo © BBC



After completing his scripts for his first *Doctor Who* story, *Paradise Towers,* in Spring 1987 Stephen Wyatt found himself almost immediately asked to write another serial. The new idea suggested by producer John Nathan-Turner was a serial set in a circus, entitled *The Greatest Show in the Galaxy*. Wyatt considered a storyline and – having found the behaviour of star Sylvester McCoy so amusing during *Paradise Towers* – was inspired to create a story with an offbeat setting. He hit upon the idea of a sinister group of circus clowns.

Wyatt was keen to overcome the shortcomings of *Paradise Towers*, particularly with regards the pacing and being able to write specifically with McCoy's Doctor in mind. Originally *The Greatest Show in the Galaxy* was proposed as a three part serial made entirely inside the stuido, but this was expanded to a four part serial with OB work which would offer a chance to establish the setting of an alien planet. The writer then needed extra outside characters for the circus to kill off, particularly one who could be killed at the end of Part One to show the establishment's true nature – that of a deadly games show. Fellow writer Ben Aaronovitch, who spent quite some time working with script editor Andrew Cartmel on developing Seasons Twenty-Five and Twenty-Six, suggested an Indiana Jones-style explorer, from which evolved a new character: Captain Cook.

The original idea of the circus being a sadistic games show which eliminated the teams taking part was dropped at an early stage, but gave rise to the character of the Whizzkid. The Whizzkid was going to be a computer know-all who could play all the electronic games in the deadly ring. When the 'games show' concept was toned down, Wyatt decided to make the youth a fan of the Psychic Circus, retaining the same name. It was then that Wyatt decided to draw some parallels between the fan of the Circus and a supposedly typical over-obsessive *Doctor Who* fan. Joining the Whizzkid and the Captain as 'victims' were the characters of Mags and Nord.

Drafting the episodes, Wyatt found that his liking for the pith-helmeted bore of the Captain was so great that he could not be killed off in Part One and became a new key character. In one version of the early scripts, after the circus collapsed at the end, the Captain rose from the debris, still churning out his boring reminiscences. The element of the hippies and the abandoned bus came from Wyatt's dislike of the whole hippy movement, showing how the dreams of the Sixties were betrayed and died.

EARLY IDEAS

In the early stages of scripting there were a number of changes made. Originally Mags' home world was to have been called MacVulpine, and the Little Girl would be referred to as Sandra. Segonax was described as being a beautiful green landscape, if a little gloomy, with scenes set in what was referred to as the countryside for Parts One and Four. The TARDIS was to land by a country lane, and the encampment where the Doctor and Ace met Mags and the Captain was described as a clearing. The bulk of Part Four also took place at night, with the Segonax day growing darker as the climax of the story approached.

The Ringmaster was described in the script as a 'black Joe Cool' – making reports of the time that the role was to be given to actor Stratford Johns appear to be incorrect. A comment in an early TARDIS scene from the Doctor indicated that the Psychic Circus had originated on Earth.

Chosen to direct *The Greatest Show in the Galaxy* was Alan Wareing, a freelancer since leaving the BBC in 1986 who had impressed John Nathan-Turner with his work on *EastEnders* and Season Two of *Casualty*. Wareing had worked on *Doctor Who* before as an assistant floor manager on stories such as *The Keeper of Traken*, and, while training as a director had asked Nathan-Turner to help him with his final project. For this, then-script editor Eric Saward had written him a twenty minute directorial exercise based on an idea from Saward and Nathan-Turner. The producer liked Wareing's ideas and enthusiasm and decided he would be ideal to handle the 'oddball' story of the season.

The first planning meetings took place in March 1988. The set designer was David Laskey, a newcomer to *Doctor Who* who had previously worked on the show as an assistant on stories such as *The Twin Dilemma* and *Creature from the Pit* as well as designing a set for an unbroadcast *The Trial of a Time Lord* spoof on *French and Saunders*. For this story, Laskey used a new computer aided design system called EUCLID to help create a 3-D version of the circus sets on a computer screen and agreeing these with Wareing before construction began. Visual effects were designed by Steve Bowman, who had worked on *Earthshock* and been an assistant on various other stories.

The costume designer requested by Nathan-Turner for the serial was Rosalind Ebbutt, who had worked on *Black Orchid*. A prime concern was the robot clowns. Ebbutt and her assistant Sarah Jane Ellis researched clowns past and present, and attended a clown conference in Brighton. Nine different basic designs were arrived at, five using a white face design whilst the other four had a red-nosed 'Auguste' motif. Generally, two copies of each costume were made. In association with make-up designer Dee Baron (who had supervised on serials back to *The Twin Dilemma*), Ebbutt devised a balaclava-like affair for the clown heads. This prevented the artiste's hair showing, and was covered by a mask and a wig – making the costume very hot when on location. The clowns also wore long leather gloves, ensuring the actors' arms were not visible. The undertaker costumes for the clowns were hired from theatrical costumiers Berman and Nathans. Ebbutt worried over the winged helmet for Nord the Vandal, knowing that the actor would be riding a bike of some sort – although the use of the three-wheeled vehicle in the end meant that this was less of a concern. The family of three were based on very drab fashions of the Fifties, akin to the Ovaltine family, and the costumes came from stock. Whizzkid was an amalgam of Sixties styles with a late Fifties comic-book look.

The only clown not to wear a mask was the Chief Clown since he was not a robot. However, all the other robot faces were based on slightly larger casts taken from the face of Ian Reddington, who played the Chief Clown. Ten versions were made of each of the different clown faces which were vacuum formed by visual effects. The eyes were originally covered in a metallic foil which acted like a two-way mirror, although this was found to steam up badly on location – even with pin-holes in the mask to allow air circulation. One of the clown extras then suggested to Barron that she should use a coloured gel similar to those used on motorbike visors, and this replaced the foil.

In April, the commission for scoring the serial went to Mark Ayres, a young freelance composer. After graduating from the University of Keele with a degree in music and electronics, Ayres had joined the fledgling TV-am as a sound engineer to finance setting up his own studio. As well as doing TV jingles, helping dub other programmes and scoring the *Doctor Who* based *Myth Makers* interview tapes from Reeltime Productions, Ayres sent demonstration tapes of his material to a number of television producers. One such producer was John Nathan-Turner. After composing some test material based on the scripts of *Remembrance of the Daleks* and then *The Greatest Show in the Galaxy*, Ayres was delighted to find himself working on one of his favourite programmes. The score for *The Greatest Show in the Galaxy* was Ayres' first major TV work.

CASTING

An impressive guest cast was assembled for the serial. Cast as the Captain was Irish actor T.P. (Thomas Patrick) McKenna who had appeared in various series such as *The Avengers, Callan, Blake's 7* and *Minder* and films like *Anne of the Thousand Days* and *Silver Dream Racer*. Doing a cameo as the stalls lady was Peggy Mount, an experienced actress associated with comedy roles in series like *The Larkins, George and the Dragon* and *You're Only Young Twice*. Whizzkid Gian Sammarco had starred in *The Secret Diary of Adrian Mole*, whilst Chris Jury playing Deadbeat was well known as Eric on *Lovejoy*. As Bellboy was Christopher Guard, whose brother Dominic had appeared in *Doctor Who* playing Olvir in *Terminus*. Playing Mags was Jessica Martin, a talented young comedienne and voice artiste who had featured on *Bobby Davro's TV Weekly* and had been heard on *Spitting Image*. Daniel Peacock, playing Nord, was also heavily associated with comedy, including *The Comic Strip Presents . . .* Chicago born Ricco Ross was the Ringmaster, and had worked in the UK for some time most notably in the movie *Aliens*. Dean Hollingsworth had appeared as a series of androids in *Timelash* and was now back in robotic mode as the bus conductor.

Rehearsals for the Outside Broadcast (OB) material started at the BBC's Acton rehearsal rooms between 6th to 12th May. Most of the guest cast were needed on location, and indeed all the scenes requiring Peggy Mount, Dee Sadler and Dean Hollingsworth would be done during this time. Recording began on Saturday 14th at the area to be used as the planet Segonax – Warmwell Quarry, near Dorchester. The crew were based in Weymouth, and enjoyed the work since the generally young cast got on well together. Sophie Aldred also found that her character of Ace was now working properly bounding off the frustrated father-figure of Sylvester McCoy's Doctor.

The first two days of OB work were situated at Skinner's Road in the Quarry, and recording started on the Saturday afternoon with all the scenes on the country lanes for Parts One and Four. These required some of the distinctive forms of transport used in the serial: the hearse driven by the clowns and the jeep driven by the Captain. The day rounded off with the first few scenes between the Doctor, Ace and the Stallslady for Part One and the arrival of the TARDIS by the lake. More imaginative transport was needed, in this case both the horse and cart for the stall, and the yellow motortricycle ridden by Nord (who the script described as a cross between a Hell's Angel and a Nordic Super-Hero) which had to splutter and backfire – and was designed by a couple of biking enthusiasts. Beside the stall (adorned with a variety of inflatable fruit) was a large billboard advertising the Psychic Circus.

A couple of the scenes recorded on the Saturday were deleted from the finished episodes. These included a shot of the Captain and Mags in their jeep driving past the hearse in Part One, and Ace telling Deadbeat that she is glad he has stopped singing as they walk along in Part Four. Timing reasons dictated the removal of one storyline strand from Part One during editing: the fact that after their initial meeting at the robot site, the Captain and Mags drove off without the Doctor and Ace, and met up with them again later at the Hippy Bus.

Taping on the Sunday began at 8.30am with the scenes using the Landing Base for the arrivals of Nord and the Whizzkid in Part One – each surrounded by jets of smoke. The rest of the scenes with the Stallslady were then completed, whereafter the action switched back to the country roads. For the scene of the Doctor and Ace nearly being run down by the hearse, radio microphones were attached to the costumes of McCoy and Aldred so that their conversation could be heard clearly. Originally in the scene where the Stallslady obstructed the hearse as the clowns pursued Mags, the vehicle was to have swerved off the road and burst a tyre. Early scripts also indicated that the Chief Clown should wear a medallion over his undertaker's garb.

A second camera unit also worked this day taping inserts of kites flying in the sky. It was the scenes between Bellboy and Flowerchild on the run from the clowns in Part One that occupied the main unit for most of the Sunday. After this, Peggy Mount and Gian Sammarco had completed their location work and departed the next day.

Monday 16th saw all the scenes at the circus site being recorded, with the vestibule section of the tent errected in the Quarry. Alan Heap was on hand to play all the clowns performing stunts. To allow him to change costumes and appear as different robots, the largely transmission sequence recording of all the scenes outside the tent was ammended slightly. Heap appeared first on a highwire for Nord's arrival, on a unicycle as the Doctor and Ace approached and the on stilts when the Captain and Mags arrived. In another guise, Heap was also the clown doing the juggling for the insert on the TARDIS scanner in Part One, taped at the end of the day. The complete version of the circus seen in long shots was a six foot model made by visual effects assistant Mike Tucker, which collapsed in the last episode. Visual effects also provided a massive explosion in the vestibule entrance as McCoy walked calmly away at the story's conclusion.

Several sequences recorded on this day were dropped from the completed programmes. Towards the end of Part One were two scenes showing Bellboy arriving back at the circus, held prisoner by the Chief Clown in the hearse, and a brief scene at the start of Part Two was to have shown the broken conductor being unloaded from the hearse by two clowns. Towards the end of Part Three, Deadbeat and Ace were meant to attempt an escape using Nord's abandoned bike, only to find that it had broken down because Nord never fixed a faulty valve. Another scene of Ace's party returning to the big top in the hearse was cut from Part Four. Since the original intention had been to set these scenes at night, the change in timing also meant that a shot to begin Part Four of the Circus tent suddenly coming alive in a blaze of light was not needed.

BUSING IT

Golden Pond was the venue for taping on Tuesday 17th, and was the Hippy Site, complete with a psychedelically painted bus. Taping for all these scenes was generally in transmission order, with the Bus Conductor being blown up twice during the day. Wyatt's script specified that the bus should be a bright yellow double-decker, painted with figures such as Bellboy (although eventually only a single-deck shell was used). The Bus Conductor was built by Tucker, and went through several changes when it was felt the original pumpkin-like head was too jokey, and the eventual more elongated version was made in two halves with hemispheres from an architectural model company.

The script for Part One also included a scene in which the Bus Conductor sealed Flowerchild's corpse up in a bodybag with a transparent panel for the face, the camera then showing a stack of unused bags nearby. The scene of the Doctor and Ace meeting the Captain and Mags again was lost in the final edit, and McCoy ad-libbed his line "Just the ticket" to replace the scripted pun "All's fares in love and war" after the destruction of the robot conductor. In the script, the scene of the Bus Conductor being returned (promoted to Ticket Inspector) to the Hippy Site was placed in Part Three, but was transferred to the start of Part Four. The Conductor made an explosive demise during the final episode as Ace hit the Request Stop button.

The final day of OB, Wednesday 18th, was spent at the area known as Blue Lagoon which was close to the area used for the Circus. This mainly dealt with the scenes in the clearing with the buried robot where the Doctor and Ace first met Mags and the Captain. Visual effects provided the huge robot buried in the sand and a collapsing table which performed on cue as the robot's illuminated red laser eyes fired at it. The robot was built and operated by Jim Lancaster (seeing out through a two-way mirror in the chest) with Lancaster using a foot-switch to trigger pneumatic rams that pushed the huge frame up into sitting position. Lancaster controlled the right arm, whilst assistants Tony McKillop and Biddy Palmer did the rest by remote control. Originally, it was also intended that the robot should speak, crying and saying that it promised to be good if somebody released it, but then turning nasty and threatening to bite people with its sharp teeth. There was also a short sequence in which the Captain and Mags departed in the Jeep, leaving the Doctor and Ace by themselves. The day ended with a couple of cutaway shots – these were the start of scenes with Bellboy and Flowerchild on the run, and the final one was the view of Segonax seen by the Doctor and Ace as they emerged from the TARDIS.

INTO STUDIO – ALMOST

Rehearsals were between Friday 20th May to Monday 30th, whereafter the first studio recordings would run from Tuesday 31st May to Thursday 2nd

►

June. It had been planned to record most of the scenes in the Circus Ring for Parts Two to Four on the first day, followed by scenes in the Kite Workshop for Part Two. Wednesday 1st June would be spent on the rest of the ring and seating scenes for Part One and other inserts for Part Four, plus all the scenes in the entrance vestibule. The last day of the first block would then be devoted to corridor scenes and all the sequences set in the backstage cage. The scenes involving the stone chamber, the archway, the clown workshop, the TARDIS console room and the ancient circus would then be recorded in the second studio session which would start rehearsing on Monday 6th June for recording in studio over Wednesday 15th and Thursday 16th June.

It was around Friday 27th May that routine refurbishing in Studio TC2 at the BBC Television Centre revealed the presence of asbestos fibres, a potential health hazard, in the ceiling area. Air samples taken in several other studios also indicated the danger and although the quantities fell below the limit set by the Health and Safety Executive, the BBC closed all the studios.

On 31st May, a memo concerning the crisis was issued. The weekend schedules had been generally adhered to despite the problems, but apart from Television Theatre and Studio TC8 which would be reopening later in the week, there was to be no studio facilities available for some time. Although the OB work was already in the can, the cast and crew had been booked for work on *Doctor Who* up to the middle of June, which was when it was estimated the studios at Television Centre would be safe again. Nathan-Turner was faced with the possibility that, like *Shada* in 1979, *The Greatest Show in the Galaxy* would have to be cancelled with all the location work already done. For a couple of hours the project was officially cancelled as the producer fought for its survival.

Nathan-Turner was offered a warehouse facility in Bristol which was hired by the BBC for recording the interiors of *Casualty*, and planned a five day version of the first recording block, hoping that the second session would take place at Television Centre. Unfortunately, another BBC drama series, *Shadow of the Noose*, could not guarantee transmission unless it got the time at Bristol. Having lost the warehouse, Nathan-Turner and Wareing hit upon the idea of recording in a tent in a field off the A40. This was ruled out since all remount work had to be done on BBC property. To this end, David Laskey and programme planning suggested erecting the tent in the grounds of one of the BBC's facilities such as a car park.

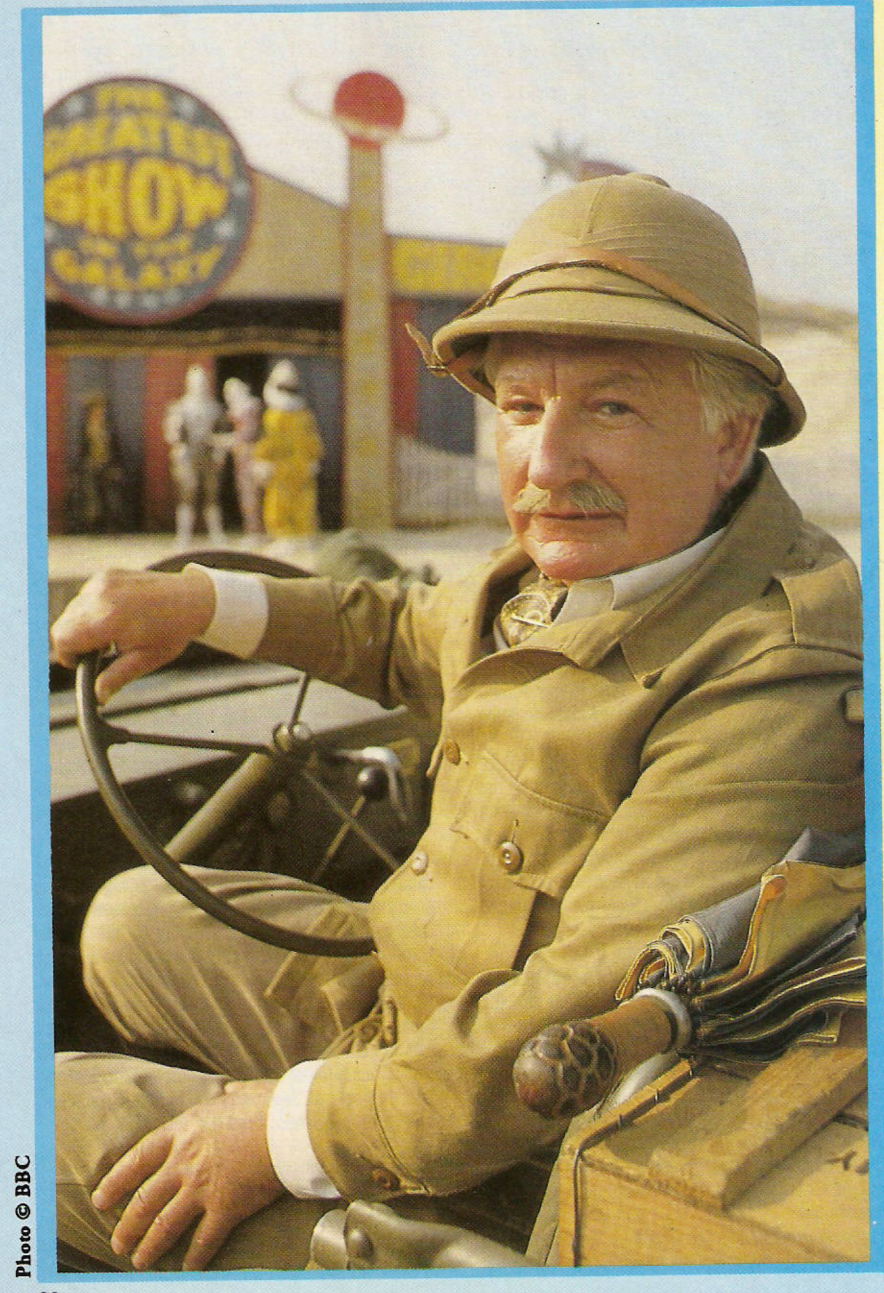


Photo © BBC

Within a couple of days, an agreement was reached with BBC Elstree, a studio complex situated at Borehamwood which housed the standard backlots for *EastEnders* and *'Allo, 'Allo*. It was arranged that *Doctor Who* could record in a tent erected in the Boiler House car park at the studios for the following week, with the tent put up on Saturday 4th and demounted by Monday 13th. Then on Friday 3rd, Nathan-Turner was told that *The Greatest Show in the Galaxy* had lost its second studio session, so all remaining work would have to be done on OB. There were concerns that the scenes with the Doctor swinging on the ropes in Part Four would be lost since the tent structure would not be as sound as the lighting rigs in Television Centre, but the producer dug his heels in and kept the sequence in. Rescheduling again, it appeared that the serial could be completed by working very rapidly.

Two of the ten original clown extras to be used in studio, Julian Wisdom and Miki Wisdom, were now not available and so were replaced by two special skills artistes, Raymond Dunston and Earth G. The new schedule was a particularly demanding one for McCoy who was needed each day. Instead of two blocks of three days in studio, there would be a whole week with little time for rehearsal. As soon as was possible, Nathan-Turner held a script read through for McCoy and Aldred in a conference room at Elstree. In the tent, immense adaptability was required from the technical crew trying to set the lighting and the camera cabling. Generally, only two cameras were available, and usually recording was done with only one carmera in the manner of a standard OB.

Unusually, Mark Ayres had to provide a few sections of music prior to recording instead of dubbing afterwards. This was the rap rhythm for the Ringmaster which would need to be played into the tent for Ricco Ross to react to, and then be redubbed in post-production. Influenced by a chart single of the time, *Bad Young Brother* by Derek B., Ayres produced the 'scratch' effect by recording Frankie Goes to Hollywood's *Two Tribes* onto tape and running it back and forth across the heads.

Recording started on Monday 6th June with all the scenes set in the vestibule of the Psychic Circus, during which there were pauses for the clown extras to change costume at the end of Part One (shedding their undertaker garments to show their carnival outfits). Morgana's box office was a caravan, around which the tent was errected in the car park. The final scenes to be taped in the vestibule were those with T.P. McKenna in his zombified make-up for Part Four. Props around the vestibule included specially painted and printed advertising posters from the Psychic Circus' past, covering their appearances on Marpesia, Cinethon and the Boriatic Wastes amongst others.

The day was then to conclude with the two scenes set in the Kite Workshop for Part Two, although due to pressures of time these had to be abandoned. One of the problems with working at Elstree was noise from the ajoining backlots plus aircraft landing at the nearby Elstree Aerodrome, against which the marquee offered little protection. Wareing decided to have some screens errected around the tent, which at first caused even more disturbances to the recording than the noise. In places, Ayres' music had to cover up such background sound.

The first thing to be taped on Tuesday 7th was one line of dialogue from the father to be inserted into the scene from Part Four where the booming voice of the God called the Doctor's party back to the ring from the vestibule. After this, taping continued in the large ring of the Circus itself, beginning with the climax of Part Three where Mags transformed. Because of all the make-up changes required by Martin, this was recorded in sections, and while the actress was undergoing the next stage of lycanthropy, other scenes from Part Three were made. After this, the ringside scenes of Part Four were taped, along with recording pauses for McCoy to be put in his harness, with the late Tip Tipping also doubling for the actor in some of the stunt shots. The day ended with the scenes set in the ring and seating areas for the climax of Part One, including the use of a flickering high voltage arc lighting for Bellboy's punishment. A rap from the Ringmaster just prior to this was deleted in editing.

The transformation of Mags was kept as simple as possible, adding elements to Jessica Martin's costume and make-up at four different stages of recording. The first stage saw Martin wearing specially made contact lenses, which she had obtained three weeks earlier to get used to – although these still restricted her vision. The original plan to use large contact lenses and create a full wolf's eye was abandoned since it would have required an optician in studio. For the first stage, Martin also wore 'plumpers' which puffed out her cheeks. For the second stage, Martin inserted the first of three sets of special teeth made by dentists Haynes and Kulp, and yellow slime was added around her mouth. For stage three, changes were made to Mags' hair colouring and with make-up on her hands. The costume changes involved zipping extra pieces of fur onto Martin's leotard and the effect was completed by a pair of fur gloves and some fur earrings. For the complete transformation, Martin wore the largest set of fangs, in addition to a set of long finger nails. Facial make-up was changed again, and the skirt of the costume was swapped for one trimmed with fur. During one sequence, the actress closed her mouth whilst wearing the fangs – which the teeth were not designed to do – and one of the teeth snapped off. The offending fang had to be located in the sawdust and glued back into place.

Wednesday 8th concentrated on all the scenes set Backstage for Parts Two and Three. Thursday 9th then began with a special contact lens shot for the family using UV light, to be inserted into Part Four. Taping carried on back in the ring with the scene of the Ringmaster and Morgana vanishing, and more scenes from Part One including the inserts for the TARDIS scanner screen and also Ross' performance to Ayres' rap track. Scenes for Part Two were also recorded which required the various clowns doing tumbling, stilt walking and juggling. In addition to this, one clown was given a costume with a false back, allowing a camera shot of the Ringmaster adjusting one of the malfunctioning robots. The last day of the week, Friday 10th, was spent on scenes set in the corridor leading to the vestibule, and all the general tent corridor scenes for Part Three.

Work recommenced at Elstree on Wednesday 15th June with work in the Stone Chamber set. First to be recorded were all the scenes in Part Four with T. P. McKenna in his zombie make-up. After this came a variety of effects inserts and cutaways, such as close-ups inside the hearse for Part One, shots of the Bus Conductor's hands and the ticket machine and all the eye shots for the well in the Stone Chamber. With McKenna's make-up now altered back to that of the living Captain Cook, taping continued with the Chamber scenes for Parts Two and Three and concluded with the scenes at the Stone Archway in Part Three. Again, special lighting effects were used for these scenes, emphasising the crescent motif over the archway. The medallion was made to glow by means of Front Axial Projection. The Stone Chamber set was actually a raised set on a six-foot platform which gave the team a well to shoot up and down. This was the final day that required T. P. McKenna who aggrivated an achilles tendon problem when he fell off the ledge in his death-fall landing on the wrong foot.

Photo © BBC

Thursday 16th saw the taping of scenes in the Robot Workshop, the TARDIS and the Kite Workshop (the two scenes not completed the previous week). The scenes in the Robot Workshop were done first, with four of the clown extras playing half-constructed robot clowns for the scenes in Parts Two and Three. One of the extras wore a false arm that Ace ripped out of its socket. There was also a dismembered robot clown arm that grabbed at Ace operated by one of the visual effects designers through a hollow table. A small version of the buried robot was also featured, this being a radio-controlled model with moving arms. After that came inserts set in the corridor outside the workshop trailer, with the Bus Conductor leaving intact in Part Three, and then arriving in pieces in Part Two.

The TARDIS scenes were conducted next, with the usual set built inside the tent setting – complete with wiring handing down from the ceiling. Originally, three TARDIS scenes had been scripted, with the Doctor and Ace initially checking the satellite for radiation or explosives, and also the Doctor saying that Ace could have used up all her Nitro-9 on the Daleks (referring to *Remembrance of the Daleks*). The recorded material was notably shortened on editing. The effect of the radio-controlled satellite (which could move around the set and rotate its antennae) plugging itself into the console was achieved by pulling the flexible cable off the console, and then reversing the videotape.

Finally, the two scenes in the Kite Workshop were taped. As with the original schedule, it had been intended that Bellboy should be strapped to one of the kites, and not a workbench as in the final version. This scene in the early scripts also indicated that Bellboy's face should look tired, and that his hair was almost totally white, indicating that what Bellboy had gone through in the ring – unseen by the viewers – was violent electric shock treatment, but this was removed from the recording script.

The final day of OB came on Saturday 18th with all the scenes in the Ancient Circus for Part Four and the time tunnel effect for the same episode. Although some of the key tricks in the magic sequence – such as the gladiator's sword and the escapology – had been specified in the script, others were added on the day of recording. Geoffrey Durham, a well-known TV and stage magician, coached McCoy in a number of tricks. McCoy suggested incorporating an escapology routine which he had performed on stage in Portugal.

The Gods were designed by Ebbutt in conjunction with Laskey, and were based on African masks and Greek helmet designs. They were made by freelance props designers Susan Moore and Robert Allsopp. Measurements of the three artistes had been taken to create dummies around which the foam rubber costumes could be created. The eyes on the helmets had Front Axial Protection material placed on them to make them glow when required. The robed costumes themselves fastened at the back, thus restricting some of Wareing's shots. Although David Ashford and Janet Hargreave were available to play the two adult gods, all the days that Kathryn Ludlow could work (being a child) had been used up, and so her costume was occupied by another girl, Lorna McCulloch. In post-production, Wareing himself provided the modulated tones of the small girl God.

By the time *The Greatest Show in the Galaxy* had been completed, around four days of rehearsal for the subsequent story, *Silver Nemesis*, had been lost, with McCoy and Aldred moving straight into the anniversary story. Gallery Only sessions took place the following week. Editing went on through July, placing shots on the TARDIS screen for Part One, planting a ringed planet in the sky of Segonax, various energy bolts shooting or glowing from various characters and weapons including the eye at the foot of the well, the baton and medallion falling towards the vortex, the pink eye glowing in Morgana's crystal ball, and the Doctor hurling the sword up into the air which incorporated some computer animation. During editing, three special effects shots for the start of Part One were dropped because they had not turned out as well as expected. The first of these was to show the junk-mail satellite (described as a double-spheroid in the script) floating in space and then seeing the TARDIS nearby. The second would see the satellite vanish, prior to its appearance in the TARDIS, whilst the third shot depicted the police box hanging in space as an insert into the main TARDIS control room scene. The voice for the satellite was provided by Dean Hollingsworth, alongside his dialogue for the Bus Conductor and his sales pitch for the circus.

The incidental score was prepared by Mark Ayres between July and October 1988, with dubbing starting in early August. Ayres had been allowed to attend some of the recordings at Elstree to understand how the director was trying to keep a straight feeling to what could have been an overly humorous production. Using repeated motifs for certain characters, Ayres composed around eighty-four minutes of music (ten minutes worth of which was not used), taking about ten full days to score each instalment. The Ron Grainer theme tune was also used as a reference at one point during Part One.

One piece of stock music was used, as specified in Wyatt's original script. This came during the Doctor's rope tricks in Part Four, and comprised fifty-three seconds of Alfredo Campoli and his Salon Orchestra playing *Narcissus: Water Scenes Opus 13 No. 4* by Ethelbert Nevin, a quaint piece associated with the stage magician's turn.

Because of the scheduling of BBC coverage of the Olympics, *Doctor Who* begain transmission in October instead of September, and accordingly the slots were changed. Nathan-Turner was still determined to begin with *Remembrance of the Daleks*, but wanted to broadcast Part One of the Twenty-Fifth Anniversary serial, *Silver Nemesis*, on Wednesday 23rd November, 1988. This left only a three-week gap between the first and third serials, forcing *The Greatest Show in the Galaxy* to be transmitted last instead of second (the originally planned transmission order having been *Remembrance of the Daleks, The Greatest Show in the Galaxy, The Happiness Patrol* and finally *Silver Nemesis*). This caused two minor continuity flaws in terms of the storyline. Firstly, Ace was wearing Flowerchild's earring in *Silver Nemesis* and secondly her rucksack had been blown up in the Cybership explosion in the same serial.

The story was broadcast from at 7.35pm on Wednesday evenings on BBC1 from 14th December, 1988, although the Christmas schedules for Part Three meant it went out five minutes later than usual. Ratings were generally poor against the competition of *Coronation Street*, although the final episode became the highest rated episode of the McCoy era.

With the conclusion of Season Twenty-Five, audience research was carried out on the four serials to show exactly who was watching the programme. With a nearly equal split between male and female viewers, the series was attracting generally middle class viewers with a high proportion (26%) of viewers under the age of fifteen. 57% of the audience said they would like a further series (an improvement of the previous year), with both the performances of McCoy and Aldred gaining increased appreciation across the year to take them over the 60% level. The storyline itself was deemed to be suitable and entertaining.

To date, *The Greatest Show in the Galaxy* has been Stephen Wyatt's last contribution to *Doctor Who*. Wyatt was reluctant to do another story immediately, since he did not want to be labelled as *Doctor Who* writer. He did however write the novelisation of *Doctor Who – The Greatest Show in the Galaxy* which was published in paperback by Target Books in December 1989 with a cover painting from Alister Pearson. Wyatt took the chance to reinstate much of the deleted material from his original scripts.

The serial has been sold abroad, screening in North Ameria from 1989 where it also appears as a TV Movie of one-hour thirty-two minutes. In Australia it made its debut in October 1990.

In April 1992, Silva Screen released *Doctor Who: The Greatest Show in the Galaxy*, a CD comprising all of Mark Ayres' composition for the serial plus Ayres' own arrangement of Ron Grainer's original *Doctor Who* theme. Pearson created a new artwork cover for the disc's issue. In July 1993, the BBC Audio Collection released *Doctor Who: 30 Years at the Radiophonic Workshop* on CD which included the sound effect of the Doctor in the time tunnel from Part Four.

The BBC retain all the stereo episodes in their original form, and at time of writing also have earlier edits of Part One (2'37" longer), Part Two (1'15" shorter) and Part Three (4'20" longer) as a possible future video release.

Andrew Pixley

Photo © BBC Video

THE GREATEST SHOW IN THE GALAXY
SERIAL 7J
CAST

Sylvester McCoy (*The Doctor*) with Ricco Ross (*Ringmaster*), Sophie Aldred (*Ace*), Daniel Peacock (*Nord*) [1-2], Ian Reddington (*Chief Clown*), Christopher Guard (*Bellboy*) [1-3], Dee Sadler (*Flowerchild*) [1], Peggy Mount (*Stallslady*) [1, 4], T.P. McKenna (*The Captain*), Jessica Martin (*Mags*), Gian Sammarco (*Whizzkid*) [1-3], Dean Hollingsworth (*Bus Conductor*) [1, 3, 4], Deborah Manship (*Morgana*), Janet Hargreaves (*Mum*) [2-4], David Ashford (*Dad*) [2-4], Kathryn Ludlow (*Little Girl*) [2-4], Chris Jury (*Deadbeat*) [2-4].

EXTRAS

Dean Hollingsworth (*Voice on Advertisement/Voice of Robot Junk Mail*); Alan Rudolph (*Clown Driver*); Paul Sadler, Philip Sadler, Patrick Ford, Alan Heap, Paul Miller, Nicky Dewhurst (*Undertaker Clowns*); Alan Heap (*Clown on High Wire/Clown on Stilts/Clown on Unicycle*); Jim Lancaster (*Robot Operator*); Paul Miller, Dave Pumfrett, John Alexander, Karl Magee, Hugh Spight, Jeff Davies, Nicky Dewhurst (*Clowns in Circus*); Earth G., Raymond Dunstan (*Bandstand Clowns*); Alan Heap, Paul Miller, Dave Pumfrett, Nicky Dewhurst (*Workshop Clowns*); Tip Tipping (*Double for the Doctor*); Janet Hargreaves (*Mum God*); David Ashford (*Dad God*); Lorna McCulloch (*Little Girl God*); Alan Wareing (*Voice of Girl God*); Paul Sadler, Philip Sadler, Patrick Ford, Alan Heap (*Pursuing Clowns*).

CREDITS

Written by Stephen Wyatt. Magic Consultant: Geoffrey Durham [4]. Theme Music Composed by Ron Grainer. Incidental Music: Mark Ayres. Special Sound: Dick Mills. Production Managers: Suzanna Shaw, Gary Downie, Ian Fraser. Production Associate: June Collins. Production Assistant: Alexandra Todd. Assistant Floor Manager: David Tilley, Duncan McAlpine. O.B. Lighting: Ian Dow. O.B. Sound: Dough Whittaker. O.B. Cameramen: Barry Chaston, Alan Jessop, Visual Effects Designer: Steve Bowman. Video Effects: Dave Chapman. Vision Mixers: Barbara Gainsley, Dinah Long, Julie Mann, Fred Law. Technical Co-ordinators: Michael Langley-Evans, Richard Wilson. Studio Camera Supervisor: Alec Wheal. Videotape Editor: Alec Wheal. Videotape Editor: Hugh Parson. Properties Buyer: Bob Blanks. Studio Lighting: Don Babbage, Henry Barber. Studio Sound: Scott Talbott. Costume Designer: Rosalind Ebbutt. Make-Up Designer: Denise Baron. Computer Animation: CAL Video [4]. Designer: David Laskey. Producer: John Nathan-Turner. Directed by Alan Wareing. BBC © 1988.

BROADCAST DETAILS

Part One	14th December, 1988	7.35pm-8.00pm
Part Two	21st December, 1988	7.35pm-8.00pm
Part Three	28th December, 1988	7.40pm-8.05pm
Part Four	4th January, 1989	7.35pm-8.00pm

Viewing Figures:
Part One: 5.0M (86th), Part Two: 5.3M (99th), Part Three: 4.8M (108th), Part Four: 6.6M (79th).

Audience Appreciation:
Part One: 68%, Part Two: 66%, Part Three: 69%, Part Four 64%.

Having only overheard the negative parts of their conversation, Victoria enters with a tray of tea.

"Do you think she heard us?" Anne asks nervously when the girl has gone. The Professor asserts that the Doctor is a trustworthy ally, and Anne concedes that she was letting her imagination run away with her.

In the tunnel, Jamie and the soldiers are surrounded on either side by the imposing forms of stationary Yeti. They contemplate their chances of escape.

Knight expresses irritation at the high-pitched rhythmic bleeping the creatures emit – noises which almost suggest the creatures are communicating with each other.

After weighing up the odds, the stranded party decide not to push their luck.

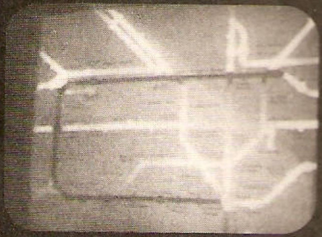
Blake listens as Weams confidently informs him that the Yeti come from outer space.

Blake, however, has other ideas. He hypothesises that the 'fungus' in the tunnels is bacteriological warfare being waged by a foreign power using the Yeti as a robot army.

The two soldiers become despondent, realising that with the Holborn ammunitions lost their chances of knocking out the Yeti with small arms are minimal.

Weams' thoughts are disturbed when he notices that the web in the tunnels has progressed.

The illuminated Underground map confirms their worst fears. Weams is horrified: "That fungus stuff is moving again!"

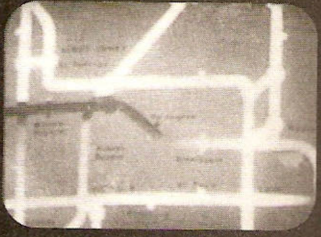


Old age is taking its toll on Professor Travers' hands and he asks Anne to take over his work. Feeling personally responsible for the current crisis he again voices the hope that the Doctor will turn up.

They are informed of the fungus' progress and Anne notes that it's never moved this fast before. Euston Square becomes the latest station to fall.

Chorley snidely suggests that the Doctor's continued absence is surely no coincidence. The Professor once again defends the Doctor's reliability before they all realise that Victoria is missing.

Victoria, having decided to escape, is hopelessly lost in the tunnels. The fungus, meanwhile, continues its relentless progress.



In another tunnel, Jamie and the trapped soldiers are seemingly ignored by the Yeti who, responding to an electronic signal, simply walk away from them. As the men continue their journey they hear someone singing *Sospan Fach* in the distance.

They encounter Driver Evans, wandering alone.

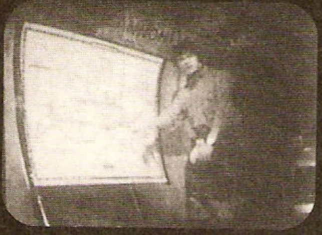
"There's a sight for sore eyes!" he cheerfully greets them, the relief clear on his face.

Knight angrily reprimands him for making so much noise and demands the errant soldier stands to attention and identifies himself. Arnold questions the Welshman, who reveals that he was the driver of the Holborn ammunitions truck, abandoned after a Yeti attack.

He also reports sighting a giant cobweb which seemed to follow a Yeti holding a glass pyramid. Jamie tells the others that smashing the pyramid would put the Great Intelligence out of action. Jamie elects to look for the Doctor, and Evans volunteers to join him.

At Goodge Street, Professor Travers refuses to even consider evacuation – the decision must be taken by Captain Knight. "But where is he, father?" asks Anne. "He's been gone for ages."

Meanwhile, Jamie and Evans reach Cannon Street Station and Jamie excitedly discovers a London Underground map. Evans is unimpressed, his thoughts having turned to desertion. They continue on their way to Monument.

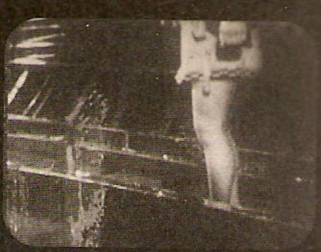


Harold Chorley now seems to be alone in his desire to evacuate. The Professor rounds on the cowardly journalist angrily. "If you want to leave, Mr Chorley, no-one's stopping you!" As they argue, a door opens.

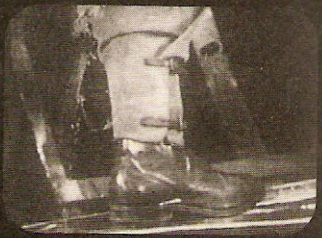
Knight and Arnold return, but to everyone's dismay they have no news on the missing travellers.

"All three of them are out there, sir," reports Arnold. "But where?" asks the Professor.

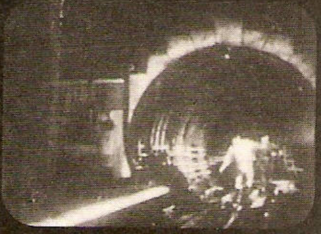
Victoria is still wandering in the tunnels, hopelessly lost. As she becomes increasingly agitated, she calls out for the Doctor and Jamie. The darkness yields only silence.



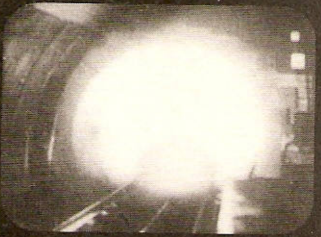
Nearby, the booted foot of an unfamiliar soldier also cautiously makes its way along the tunnel.



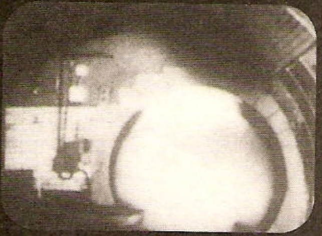
As Jamie and Evans continue along the tunnel they become aware of a curious swarming, seething noise ahead of them.



The noise is soon accompanied by an unearthly glow, illuminating the tunnel with an eerie light.



"The fungus!" exclaims Evans. "It's here!"



Doctor Who Classic Comics Issue 19, on sale 31st March, will be the only place to see over sixty previously unpublished photo-graphs from the missing Episode 3 of this classic 1968 story.

In Episode 3, the Doctor re-appears, Lethbridge-Stewart makes his *Doctor Who* debut and the beleaguered humans discover they have a traitor in their midst. Meanwhile, the Yeti are getting ever closer . . .

Compiled by Marcus Hearn

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PETER BRYANT

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The Rosemariners (Part 2)

Donald Tosh's cautionary tale of irresponsible rose gardening continues. Andrew Evans presents the background facts to accompany Episodes 3 and 4 of the unmade Patrick Troughton story, *The Rosemariners* . . .

Donald Tosh was the story editor on *Doctor Who* during its third season. Had his script for *The Rosemariners* gone into production, it would have been his first full credit on the programme as script writer as opposed to editor. Although he is officially credited for having written the second half of the final episode of *The Massacre*, no actual credit appeared on-screen, because of a dispute with the original writer, John Lucarotti. Similarly, Donald Tosh was to have been credited with the script for *The Celestial Toymaker*, 'based on an idea by Brian Hayles', but after it had been rewritten by his successor, Gerry Davis, Donald asked for his name to be taken off the credit.

The working title for *The Rosemariners* was *The Rosacrutians*, named after a sixteenth century religious sect whose philosophy was that roses were the fundamental life-giving force in the universe (hence the idea of 'Rosedream').

In 1968 Donald was planning to develop his own rose garden. He was doing some research into roses and thought that they could provide an interesting basis for a *Doctor Who* story. Although roses have beautiful flowers and are wonderfully scented, they also have very sharp thorns which make them rather vicious as well. It was these two contrary sides of their nature which he wanted to explore and these are reflected in the names of some of the characters. For example Rugosa is named after *rosa rugosa*, an oriental briar rose with very prickly branches and the name of his sidekick, Colbert, is derived from *blanc double de Coubert*, a hybrid rugosa. Similarly Brunon's name is taken from *rosa brunonii*, a summer-flowering musk rose. *Doctor Who* had not then featured a story in which plants were the principal menace, although a similar idea was later used in 1976's *The Seeds of Doom.*

The Rosemariners also combines some other themes and ideas which eventually appeared in stories several years later. For example the Keller machine from *The Mind of Evil* in 1971 was supposedly intended to remove evil from the minds of criminals (as was Rosedream), but instead enabled the Master to take control of Stangmoor Prison. The untransmitted story *Shada* was named after the Time Lords' own prison planet, and in *Dragonfire* in 1988 Kane was able to turn his prison of Iceworld into a power-base, rather like Rugosa and Colbert succeed in doing with *Rosemarinus*. The story also makes clever use of doppelgangers which have appeared in a number of stories including *Meglos* in 1981; in fact the climax to Part One in which the cactus-like Meglos assumes the physical form of the Doctor is not unlike the ending of *The Rosemariners* first episode (seee **DWM** 210) when Rugosa reveals the doppelganger of ESO Brand.

Before the script was turned down by the programme's production team, Donald got as far as completing Episode 1 and making a few notes for the story's subsequent three episodes. Therefore most of the storyline for these episodes has been constructed afresh by Donald for **DWM** and this has resulted in several changes to the first episode. For example, the original ending for Episode 1 now occurs at the end of Episode 2. However, Donald has retained the two companions for whom the script was written (Jamie and Victoria), although Victoria would probably have been replaced by Zoe by the time the story could have gone into production. When recently completing the storyline, he was able to research the characters of both Jamie and Victoria by reference to the book *Doctor Who - The Sixties* by Howe, Stammers and Walker.

Although Donald had no particular actors in mind for the story's other main characters, he would have liked to see Kevin Stoney cast as the principal villain, Rugosa. Donald had much admired Stoney's performance as Mavic Chen in *The Daleks' Master Plan,* his personal favourite of the stories which he edited. Ironically, Stoney returned to *Doctor Who* as another villain, Tobias Vaughn, in the 1968 adventure *The Invasion* part of the same season that *The Rosemariners* was intended for.

The story is tightly constructed and makes maximum use of the minimum number of sets and characters, typical of stories made during that period. It also explores the theme of an isolated community under threat from an alien invader which was used very effectively by several other stories of the Troughton era.

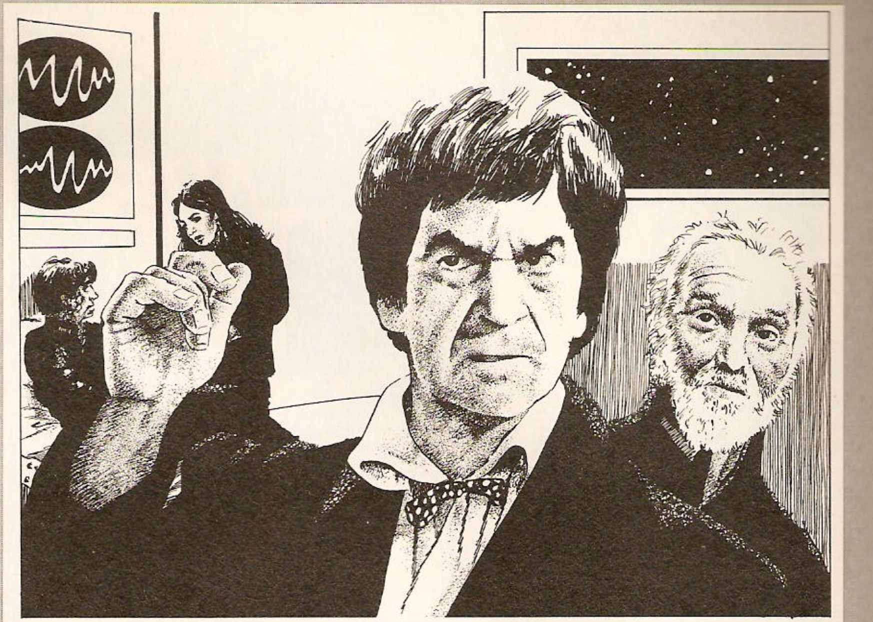
Had Donald managed to finish the script in time for the end of Season Six, it might have been gratefully received by the production office. A number of other scripts fell through at that time (including *The Prison in Space* by Dick Sharples see **DWM** 198) which left a ten-week gap at the end of the season, eventually filled by *The War Games.* However, by the time Donald was able to complete work on the story, Troughton had left the programme and *The Rosemariners* clearly didn't fit the Earth-bound format of the early Pertwee years. This appears to be the main reason why the story was eventually rejected and the story never finished.

Until now . . .

Donald Tosh, who eventually intended The Rosemariners for the sixth season of Doctor Who.

Episode 3

Jamie is lying on one of the pod beds that pull out from the wall of the laboratory. He is very scratched and his eyes stare glassily into the distance. Victoria is gently cleaning him up. The Doctor congratulates Professor Biggs on getting the boy free of the plant. Biggs explains that despite the similarity with roses on Earth, these are very different. The musk-briars seem to have developed more carnivorous habits than the Venus fly-trap. Victoria is worried by Jamie's coma; Biggs feels that it may be the result of shock and he will come out of it naturally. But the Doctor is sure that the poison from the roses has neutralised part of the brain and that unless they find the antidote Jamie will end up an automaton like Brunon, who stands patiently by, awaiting his next instruction.



The Doctor and Biggs discuss the rose poisons. Art by Paul Vyse.

In the Head Rosemariner's Office Colbert is telling Rugosa that some signals are coming through from Earth which appear to require more than routine responses. Rugosa tells him to take one of the ESS staff and get them to encode the signals and send suitable answers. Colbert points out that none of the staff are operationally brainwashed yet. They turn on a screen and observe the ESS staff in their room, mostly sitting there and watching mindlessly. Rugosa spots Elsie and Doris sitting together and discreetly chatting to each other. He tells Colbert to use one of the women. Colbert feels it is very risky. Rugosa overrules him and tells him to get Brand to instruct either of the women, for they will clearly do what they are told by him without being brainwashed.

The Doctor and Biggs are working on the antidote. Victoria has been telling them about the ESS staff and how they are being treated. Both men recognise the brainwashing technique and decide that the Rosemariners are far from friendly. Biggs suggests that as he is known to the staff, he should go with Victoria and try and stop them being abused, if the Doctor can manage on his own.

The Doctor assures him he can and they leave. The distillation process is now completed and the Doctor takes some of the special liquid and adds it to a beaker of water. He orders Brunon to lift Jamie and then gives the boy some to drink. Jamie gasps and splutters but then registers the Doctor. Realising that Jamie is coming round, the Doctor hands the beaker to Brunon and orders him to drink as well.

Victoria and Biggs are making their way cautiously down a corridor when they suddenly run into Brand and Doris on their way to ESS 454. Brand is surprised to find Biggs here but the Professor assures him that it was Rugosa who asked him to look in on the staff of ESS 454. Whilst they are talking, Victoria snatches a quick, quiet word with Doris warning her not to trust Brand as he not the man she thinks he is. Doris is sceptical. Brand calls her away and they go.

Rugosa and Colbert are on their way to the Rose Room to find out if Professor Biggs and the Doctor have solved their problems. Once the staff of ESS 454 are brainwashed and the roses revived, then they can move into Phase Two of their plan and take over the Earth Space Headquarters. They enter the Rose Room to find the Doctor examining one of the roses. He greets them with the news that this rose has responded well to their treatment. He goes on to explain that they have found many problems with the plants – imbalanced soilbase, excessive anti-fungal dosage, overhydration etc. Rugosa interrupts him to ask if the work has been completed. The Doctor tells him that it nearly has. Colbert heads for the laboratory asking about Professor Biggs. The Doctor hurriedly stops him saying that the Professor mustn't be disturbed and that he is working on a reusable mulch for the roses which should mean that they never have the same problems again. Rugosa is delighted but Colbert can't see why the Professor doesn't come and explain it himself. The Doctor starts to assure him that no scientist likes to be interrupted, but Colbert still heads for the lab. The door opens . . .

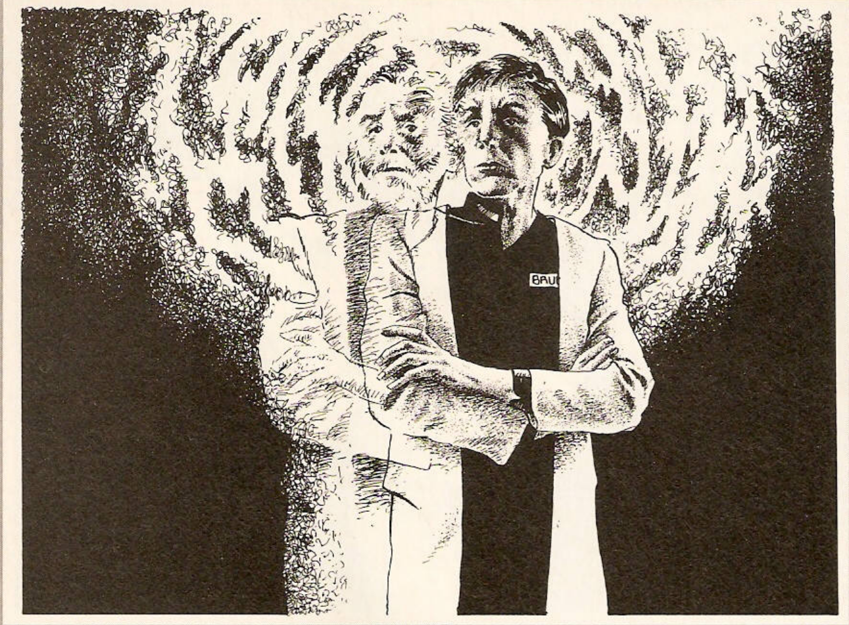
And there stands Professor Biggs. Rugosa asks Biggs a question but the Doctor answers. Colbert asks why Biggs is wearing Brunon's clothes under his white coat. Rugosa demands to know what is going on. Colbert wants to know how long the Doctor has known about the Rosemariners' ability to adopt the physical features of others. The Doctor smiles and orders Biggs to revert to his Rosemariner shape. Biggs changes into Brunon. The Doctor says that he has known of this trait ever since they were brought there by Brand. Colbert demands to know where the real Professor Biggs has gone. But before the Doctor can answer, they are interrupted by a radio message from Brand. He informs them that Earth HQ is refusing to accept any further messages from ESS 454. Something has alerted them and they are sending a security probe to discover what has happened and to deal with any emergency. The Doctor challenges Rugosa, saying that now they will have to provide some answers as to their aims and intentions. Rugosa laughs at him. He says that they had hoped to achieve their ends peacefully but if Earth chooses to act the aggressor, then they will respond accordingly. The Doctor wants to know what they want from Earth. Colbert admits that they need certain highly sophisticated weapons that only Earth has so far developed. Rugosa points out that Earthmen, who are always calling for peace in others, are leading the field amongst all the planets in the galaxy in developing weapons of destruction. The Doctor asks why they should think that Earth will give them these weapons. Rugosa laughs, for if they do not get the weapons then Professor Biggs and all the staff of ESS 454 will be discharged in turn to instant death in deep space; "And we shall be starting with you, Doctor."

Episode 4

In the Communications Room on ESS 454 Brand is checking signals and examining screens and print-outs from the four manned stations. Doris is seated at one. She is obviously nervous, which Brand senses but cannot understand. He checks the data in front of her again. There is still no sign of the security probe.

Victoria, Professor Biggs and Elsie are succeeding in bringing some of the staff of ESS 454 out of their hypnotic state. All the earphones have been unplugged and the bracelets taken off. Biggs explains that the bracelets conduct a small amount of the rose poison, just enough to make the brain more manipulable. Elsie is very worried about Doris because she knows nothing about the communications section. Elsie is sure that that somehow this will become apparent and then Doris will be in serious danger. Victoria thinks she knows where the communication section is and tells Biggs that she will go and try to get Doris away. Biggs vetoes her going alone and insists on going with her, while Elsie continues to revive the staff.

Rugosa leads the Doctor into the Head Rosemariner's Office. He demands to know where Professor Biggs is but the Doctor keeps assuring him that he doesn't know. Rugosa mocks the



Biggs transmutes into Brunon. Art by Paul Vyse.

Doctor, saying that unless he is able to find Biggs, his last journey into deep space might come a little sooner than expected. He throws on a switch which lights up several monitors. Rugosa sits in a chair in front of a bank of screens but with his back to them, while he makes the Doctor sit in another chair facing them. Rugosa maintains that by watching the Doctor's reactions, he will be able to tell when the Professor appears on a screen. The Doctor (and we) see on one screen the Biggs and Victoria get on the escalator and disappear from view. The Doctor raises his eyebrows and Rugosa spins round – though too late to see them. But he does spot something else on another screen. We close in on the screen and see Jamie in the Rose Room, sneaking up on Colbert who is examining a rose. Rugosa dives for a panel on his desk, reaching for a button. The Doctor leaps forward at the same time, smashing his hand down on several buttons all at once. There is an immediate 'malfunction' and all the screens go blank. The whole satellite seems to reverberate with the sound of an alarm.

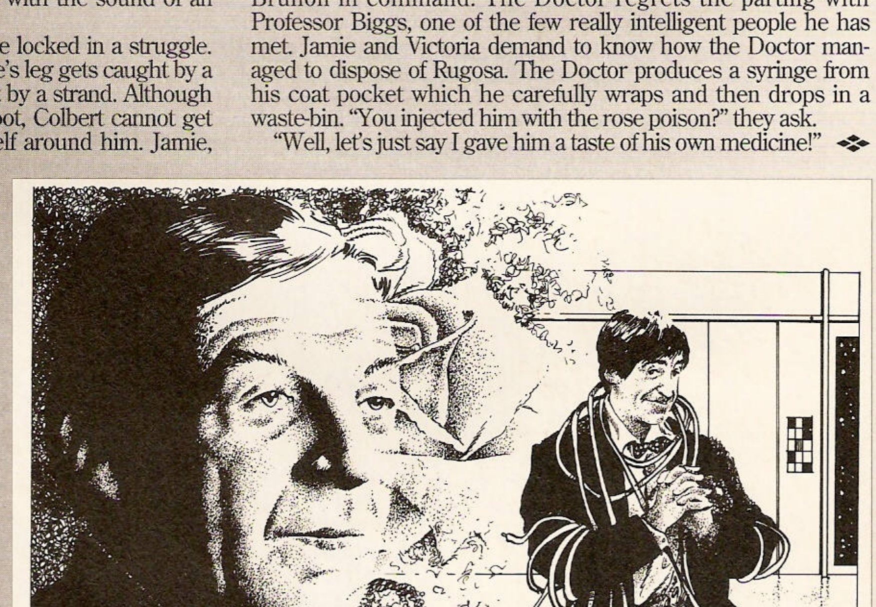
In the Rose Room Jamie and Colbert are locked in a struggle. They get too near the musk-briar and Jamie's leg gets caught by a root and one of Colbert's arms gets caught by a strand. Although Jamie is able to kick himself free of the root, Colbert cannot get out of the thorny grip that is winding itself around him. Jamie, now a little apart, is horrified at what he is witnessing and goes to try and help Colbert but Brunon grabs the boy and pulls him back. Colbert, his face contorted with pain, is drawn into the plant and disappears without a sound. Jamie protests that they should have saved Colbert but Brunon tells him that they would almost certainly have been drawn in too. Besides, he had no wish to save Colbert. Brunon explains that *Rosemarinus* is a prison for the most vicious criminals from amongst the Rosemariners and that it was he, as governor of the prison, who was responsible for developing the rose poison. It had been intended for use as a neutraliser of evil in the minds of the worst criminals. Through a series of accidents and experiments which went wrong, the two most dangerous prisoners, Rugosa and Colbert, were able to take over control of the prison from himself and the warders and neutralise them instead. Now he must use the Doctor's antidote to release the other warders from 'Rosedream' and restore order. He tells Jamie to join Victoria and the Professor and help free the ESS 454 staff. He and the warders will find Rugosa and free the Doctor.

In the Communications Room of the space station, Brand is furious with Doris. It appears that she made up the story that Earth was sending a security probe because she couldn't decode any of the messages. She knows he is not the real Mr Brand because he didn't recognise the name of his own son. Brand orders three other Rosemariners to put her under arrest and to take her back to the satellite where Rugosa will decide what to do with her. At that moment Professor Biggs and Victoria come through the door. There is the sound of many voices. Brand is mystified. Biggs tell him that people from Earth have arrived and that he must accompany them back to *Rosemarinus* to explain what is going on. Brand cannot understand how Earth people can be there when Doris made up the message about the probe – and yet he can hear voices. Jamie arrives with some of the ESS 454 staff, including Elsie. Biggs gets Jamie to assist him in escorting Brand and the three other Rosemariners back to the satellite, leaving Elsie, Doris and Victoria to organise things on the space station. Doris wants to know if anyone really has come from Earth, but Victoria explains that no-one has; they merely used Biggs' 'party' tapes to fool Brand.

Outside the Head Rosemariner's office Brunon and some of the Rosemariner wardens are trying to open the door, but it is completely sealed. Biggs, Jamie and Brand arrive but none of them can release it. Suddenly the door opens and there stands the Doctor with a handful of cables. He apologises if they have been kept waiting, but he had a little difficulty locating the right circuit. They all enter the room which is in a state of chaos. And sitting in the principal chair is Rugosa staring into the distance, lost in a 'Rosedream'.

Inside the TARDIS, The Doctor is tying up a few loose ends and details for Jamie and Victoria. The space station is now back to normal, but waiting for a new Station Officer and *Rosemarinus*, the space penal colony, is heading back to its own planet with Brunon in command. The Doctor regrets the parting with Professor Biggs, one of the few really intelligent people he has met. Jamie and Victoria demand to know how the Doctor managed to dispose of Rugosa. The Doctor produces a syringe from his coat pocket which he carefully wraps and then drops in a waste-bin. "You injected him with the rose poison?" they ask.

"Well, let's just say I gave him a taste of his own medicine!" ◆



Rugosa, dealt with by the Doctor and "a taste of his own medicine." Art by Paul Vyse.

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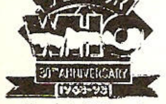

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TIMELINE

Compiled by Marcus Hearn

THE LIVING WORLD

Doctor Who Magazine's articles about early *Who* have been wonderful. I, for one, look forward hugely to hearing about that other missing first story. I'm amazed that material like this is still waiting to be discovered. Especially noteworthy was the first entry in the series (*The Dawn of Knowledge*, **DWM 207**) which was written so like a drama as to have me writing to Bill Baggs with a 'David Whitaker Story' video proposal! No luck there, but all praise to the energy of Marcus' work.

Finally, a note of thanks to Kim Dickson (**DWM** 209) whose letter made my day. I'm glad that we *New Adventures* authors can please somebody at least. More power to you, Kim.

Oh, and I'm sorry if A.Neithan's novel was turned down. And that, living in Chichester, his house may possibly resemble something out of *The Ocean World of Jacques Cousteau*. But shouldn't he be living in Neith?

Paul Cornell,
Aylesbury,
Bucks

Sorry to disappoint anyone who's been looking forward to further revelations in our Dawn of Doctor Who *series, but I'm afraid we have no further information on Alan Wakeman's* The Living World *– the story briefly intended to replace* 100,000BC. *For the meantime at least, that's going to remain one of the many mysteries surrounding Sixties* Doctor Who. *However, this year's* Doctor Who Summer Special *will see a special* Dawn of Knowledge*-style feature on the trials and tribulations the programme experienced during its first year on air. Stay tuned for more surprises . . .*

THE MONSTERS OF NESS

Of course David Burton (**DWM** 209) did a pilot for *Doctor Who*. So did my Auntie Pat. And my mate Roger and his mate's brother-in-law who's got a pet cuttlefish called Albert.

Billy Fisher,
Watford,
London

P.S. I can exclusively reveal that Orinoco Womble is a hot tip to step into K-9's tracks, while Bernard Manning will fill Ace's DMs. Honest!

THE NEXT BEST THING

First of all I would like to congratulate you on producing such an excellent publication. One of the best recent features of your magazine has been publishing sets of John Cura telesnaps. In my opinion these are possibly the closest you can get to re-living the lost *Doctor Who*s, aside from maybe the excellent audio soundtracks.

Why not print entire stories of telesnaps? I understand that a full collection of telesnaps taken by John Cura have been discovered which cover all *Who* between *The Savages* and *The Wheel in Space* (aside from *The Enemy of the Episode* 4).

Please take advantage of this terrific find and continue the Telesnap Archives.

Simon Hunt,
Clacton-on-Sea,
Essex

The Telesnap Archive is fast becoming one of the most popular features of **Doctor Who Magazine** *and* **Doctor Who Classic Comics**. *While we would naturally welcome the opportunity to print as many pictures as possible we took the decision to print an episode an issue spread across two magazines for two reasons.*

Firstly, as popular as the telesnaps are, we have to take into account those readers uninterested in Sixties Doctor Who. *We want to cover as much of the last thirty years as possible, so felt four pages of pictures per issue was enough.*

We then decided to spread the stories across two magazines because readers could then see a new instalment every two weeks and we could print even more pictures. Had we put the pictures in **Doctor Who Classic Comics** *exclusively we would only have been able to feature two* Doctor Who *serials a year. These pictures are such an important discovery we felt they deserved to be seen by as many people, as soon as possible.*

Well done to BBC Video! Even if the fans don't always agree with their choice of releases (when *will* they release *The Seeds of Doom*?) the fact remains that they have now released nearly half the 'intact' *Doctor Who* stories and they are showing no signs of slowing down. Quite the opposite, in fact. The re-release of *Day of the Daleks*, *The Ark in Space* and *Pyramids of Mars* in unedited format at £7.99 is a real bonus for me. I have always enjoyed the cliff-hanger endings in *Doctor Who* and in many cases they have been essential to the atmosphere of the stories. Imagine *Planet of Evil* or *The Caves of Androzani* without the shock endings!

I hope that BBC Video repeat this offer next February with three or four more stories released complete at budget prices, and so on until every cliff-hanger has been restored.

Also, a word of praise for the superb video covers. Surely collectors of *Sapphire & Steel*, *The Prisoner* and *Star Trek* videos must be envious of the artwork lavished onto the *Doctor Who* videos by Alister, Andrew and, more recently, Colin Howard and Bruno Elettori. My thanks and appreciation to all concerned.

James Leatherbarrow,
Sheffield,
South Yorkshire

POSSIBLE PASTS

It is with some frustration that I learn Virgin Books are not going to do any more reprints of *Doctor Who* novelisations. I've been collecting them for years and need only four more – *Inferno, The Edge of Destruction, The Macra Terror* and *The Seeds of Death* – to be reprinted to complete my collection. I have every other story novelised and, thanks to the recent John Peel Dalek books and forthcoming Eric Saward ones, a few that were never going to be. All I can say is that I hope the four elusive titles I need come out as script books at least, if just for continuity.

However, all is not sad news. *The Missing Adventures* series is a great idea and I hope it is a great success. Just think, perhaps we can have the stories in print that were never told. For instance, the Sixth Doctor's initial meeting with Melanie Bush, or his first encounter with Azmael at the fountain when in his fourth persona, or the meeting with the scientist who became the Borad.

Also, because one of the strengths of *The Caves of Androzani* was the fact the Fifth Doctor had only one companion, perhaps we can see some stories featuring the Fifth Doctor and Nyssa set between *Time-Flight* and *Arc of Infinity*. Or the story in which Liz Shaw finally says farewell to the Third Doctor? The possibilities are endless!

Finally, I read in the interview with Peter Darvill-Evans (**DWM** 209) that Ace is finally being written out in a story called *Set Piece*. I hope the writer of this story remembers the portrait Ace saw of herself at the turn of the century during *Silver Nemesis*. A lovely way to go, to live her life for whatever reason in that era!

David Goldsmith,
Gravesend,
Kent

I'd like to raise a couple of points on the subject of *Doctor Who* books. Firstly, a heartfelt complaint about the cancellation of the Target reprint. I was over the moon when I found out that *Fury from the Deep* would finally be within my grasp, so now find myself thoroughly annoyed that this opportunity will not arise, particularly as any existing second-hand copies seem to retail at £15! This is three times the current cost of a *Who* novel, which brings me on to my second grumble.

In just three short years, and twenty books, the price of a *New Adventure* has risen from £3.50 to £4.99. Please Virgin – no more! What with *The Missing Adventures* series starting in July, on top of various other new novels and special books, keeping up with the Doctors will soon prove crippling on a university budget!

John Yoon,
Lancing,
West Sussex

GRAVEYARD GRUMBLE

What are the BBC playing at? First they give us the great *Planet of the Daleks* repeat, preceded by those good *Who* shorts on various parts of the show's history. After *Planet of the Daleks* Episode Six I was delighted to hear of *The Green Death*'s screening – but when? Midday on Sunday! A graveyard slot!

Matthew Simpson,
Newbury,
Berks

HYSTERICAL 'FANS'

Having written in to Timelines before without any success, I feel compelled to write again to defend the *Children in Need* production *Dimensions on Time.* The hysterical outcry from 'fans' was the type of response which should be reserved for cancellation news and *not* for new *Doctor Who* projects. All right, so, as Marcus Hearn said in **DWM** 209, it should be placed in the same category as *A Fix With Sontarans*, but so what? Even though it was no replacement for *The Dark Dimension*, and was so disappointingly short, it was new *Doctor Who*, and that, if I remember correctly, is what we want!

Nigel Fletcher,
Purbrook,
Hants

Don't get me wrong, Nigel. In Issue 209 I was simply voicing the editorial categorising policy of this magazine towards Dimensions in Time *and productions of that kind. Our opinions aren't universally shared and, personally speaking, I don't regard the* Children in Need *pantomime as the hanging offence many readers seem to. The ultimate criteria for inclusion on the* Doctor Who *canon is, quite simply, anything you want it to be. Judgements on 'proper'* Doctor Who *are, like our editorial opinions, by no means cast in stone.*

WHO LOST THE PAST?

In **DWM** 208 Dean Stoner mentioned how bad it would be losing the past history of *Doctor Who* to the Americans. I thought *Doctor Who* was for everyone in the world, but Mr Stoner makes it seem as if *Doctor Who* is a British only club. The past history will not be lost by letting America make some *Doctor Who* episodes. The past history was known as *The Daleks' Master Plan, The Power of the Daleks, The Evil of the Daleks, The Abominable Snowmen, The Ice Warriors, The Web of Fear, The Wheel in Space* and many other stories. The history of *Doctor Who* cannot be lost by the Americans because the BBC lost the history all by themselves when they destroyed the William Hartnell and Patrick Troughton stories some twenty years ago. The Americans can do no more harm because the harm has already been done by the BBC, and the harm seems to be permanent.

Maybe the Americans could remake these lost stories?

Steven Burns,
New York,
USA

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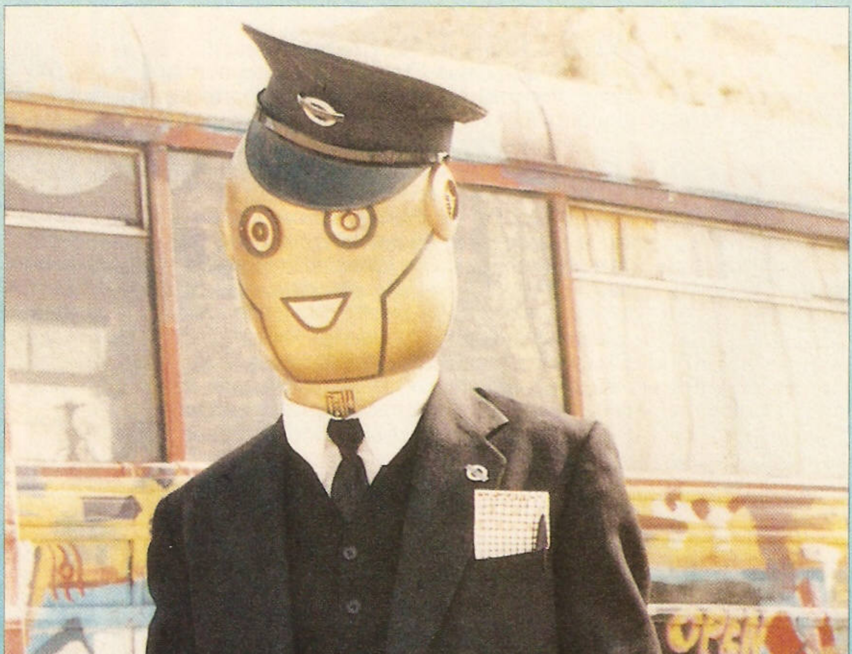
SEND IN THE CLOWNS

After discussing his work on *Dimensions in Time* in DWM 209, Visual Effects Designer Mike Tucker provides another unique behind-the-scenes view, this time on the making of *The Greatest Show in the Galaxy*. Tickets please . . .



The Greatest Show in the Galaxy was to be my fifth *Doctor Who* and my fourth with the new team. Sylvester McCoy and Sophie Aldred were now well into the swing of their characters and there was a semi-regular team behind the camera carrying on from the previous season. John Nathan-Turner had requested some continuity with staff and whereas it would be impossible for one designer to work on every story it was feasible for there to be a continuity assistant. I was to work on all the stories in this anniversary year, although my involvement with *Remembrance of the Daleks* was minimal, and I had to leave the team of *Greatest Show* early in order to start work on *Silver Nemesis*.

The effects designer for this four-part story was Steve Bowman. Steve had already cut his teeth on *Doctor Who* with *Earthshock* seven years earlier, and as an assistant on numerous other stories, notably *Planet of the Spiders* for which he recalls making vacuum-formed spiders by the dozen.

Although *Greatest Show* would feature the same basic effects as *Earthshock* (miniatures, robots, explosions etc) the style would be completely different, indeed most casual visitors to the effects department were unaware that all the circus paraphernalia was anything to do with *Doctor Who* at all. Six assistants worked with Steve on the show: Jim Lancaster, Tony McKillop, Biddy Palmer and myself on prop construction, with Dave Becker and Dave Wells joining us on location.

As always with *Doctor Who*, the location recording took place a few weeks before the studio sessions. Prior to all this, Steve began discussions with director, Alan Wareing, who had very strong ideas about the look of the show. Alan wanted a cartoon, theme-park feel for the bus conductor robot, who he wanted to have a grinning, spherical head. I constructed a rough 3D mock-up of the design but once Alan had seen the prototype he modified his ideas and Steve designed a much sleeker head, though still maintaining the cartoon feel.

I began work on all the variations of the robot, as well as a number of special, full-body versions for the scenes where the robot is damaged and eventually destroyed. The head was vacuum-formed to keep it light, with plastic dressing for the detail around the ears and a 'request stop' button. Costume designer Ros Ebbut provided us with a cap that was fixed to the head in such a way that it was secure but could be knocked off by Sophie in the final fight scene.

The hands were modelled in clay and cast in thin latex. Again several variations were needed for the 'old' and 'new' style robots. Actor Dean Hollingsworth, who was to play the automated ticket inspector, came into the effects department on a couple of occasions to assist with fittings and his comments helped on all the final details.

With two wearable heads constructed, work could begin on the exploding versions. A shop-window dummy was dismembered and this provided the basic body shapes not just for the bus conductor but all the clown robots as well, vacuum-formed plastic shells being taken from the fibreglass original. Once enough plastic parts had been manufactured the dummy formed the basis for the conductor that had its head blown off. The mannequin was jointed and fitted to a baseboard. The final effect was achieved by having the dummy held upright by a thin wire bond. When the explosives were fired the bond was released and the dummy collapsed. Fine polythene tube was also plumbed into the neck so that after the head blew off there would be a spray of hydraulic fluid – an effect barely visible in the transmitted shot.

A complete lightweight version of the robot was also constructed for the bus conductor's final destruction.

JUNK MAIL

For the clown robots the effects crew worked alongside makeup designer Dee Baron and Ros in costume. The clown faces were designed by Dee and vacuum-formed in Plastazote, a dense, lightweight foam. The same mould was used to make the silver face of the half-built clown, based around a silver leotard provided by the costume department. Biddy Palmer detailed the suit using metalised plastic and electrical spare parts. She was also responsible for the construction of the robot clown with the flap on its back, again working from a costume provided by Ros.

Of the final two robots required by the script only one would be required on location. With the satellite 'junk mail' robot only appearing in the TARDIS set it was the larger of the two that would be needed in Dorset. As originally scripted, this large robot was merely a head protruding from the sand. This evolved into a version that could sit up, ending up being visible down to the waist. Steve's design was in the style of a child's toy robot; quite blocky and squared off. Jim Lancaster was given the task of constructing the monstrosity.

Operated by pneumatics, the final robot was a steel construction which Jim sat inside to operate the arms. Cables were run down the forearms to operate the claws while the head, eye and mouth were controlled via trailing wires. Standing at nearly eight foot tall the robot was by no means light and the hole being dug to accommodate it on location ended up being quite large. The size of the hole engendered problems of its own, and Steve had to devise a way of covering it, allowing Sophie and Jessica Martin (Mags) to stand alongside the robot while still allowing it to rear up out of the sand. A combination of plywood boards and fabric all covered in sand completed the illusion of the buried robot killer.

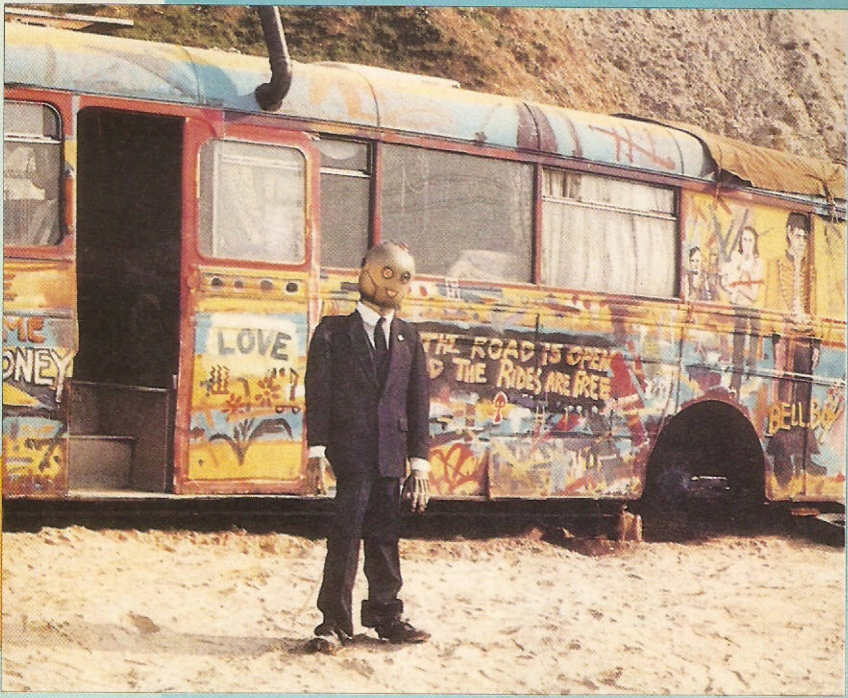
JUGGLING EFFECTS

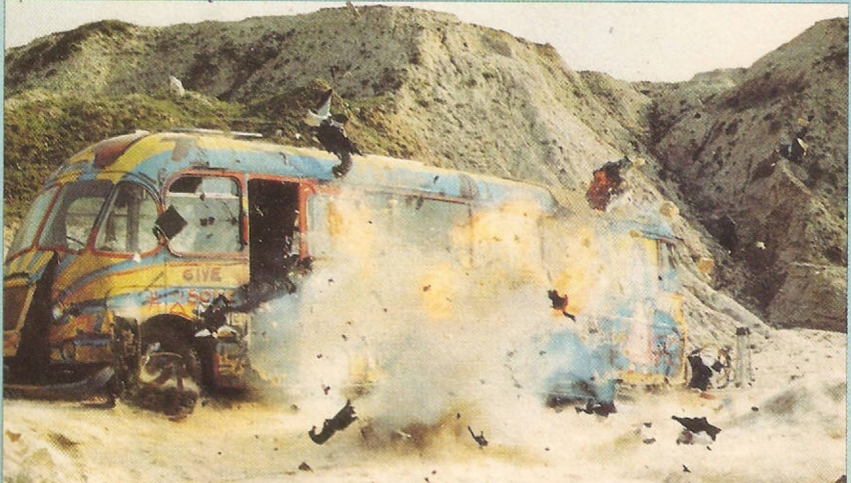
Doctor Who effects requirements are not always immediately apparent. Amongst the many requests for *The Greatest Show in the Galaxy* were lightweight juggling clubs (that Steve added small studs to, making them subtly more sinister), a lightweight bar-bell, Captain Cook's picnic table that would collapse on cue, a crystal ball that could fill and empty of smoke and eventually explode, the kites and the big top itself.

Set designer David Lasky would provide the entrance to the tent but the cost of hiring or building a big top proved prohibitive, particularly since it would need to collapse during the final episode.

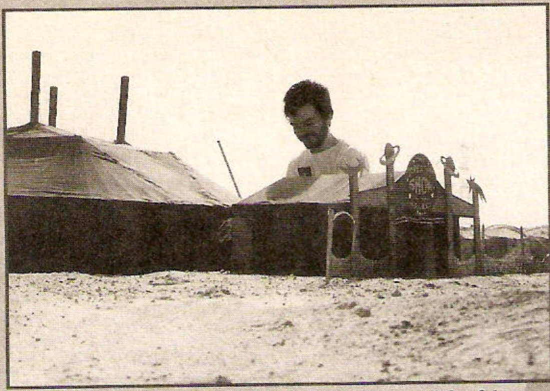
Steve eventually decided that the tent would be built as a 12th scale miniature to be taken on location, ensuring that the lighting would match on both model and full-size versions. With two weeks to go before we were due to travel to Dorset I was given the task of constructing the effect. Steve had designed the internal structure along the lines of a real big top but with all the tent-poles built so they would collapse inwards – elasticated guy ropes held the model up. The basic shape was all steel and brass, mounted on a wooden base board. Using thin fabrics that matched David Lasky's set in colour I then clad the entire structure and began building the entrance; the only bit of the tent that would be left standing.

Our other liaison with the scenic department was the teleport pad. Every arrival was to be heralded by jets of steam around the rim of the pad and Tony McKillop set to work building a rig that would shoot columns of 'smoke' into the air.





(Top) The Bus Conductor awaits his demise. . . (middle) and then "bang!" (Bottom) All that was left were a few metallic limbs and a shredded uniform! All photos © Mike Tucker.



Mike Tucker stands over the model tent, used for false-perspective shots on location. Photo © Mike Tucker

FIREWORKS

Once on location Steve allocated different people to various assignments. Jim was left to concentrate on the final dressing of his buried robot whilst I dealt with the assembly and weathering of the tent miniature. A small canvas tent was actually erected around the model to protect it until we actually came to shoot it, although exposing it to the sun and sand during the day helped in achieving a naturally weathered look.

Steve and the rest of the effects crew dealt with the scene-by-scene effects required by the story, with Dave Becker and Dave Wells sometimes going off with the second unit to deal with all the kite shots.

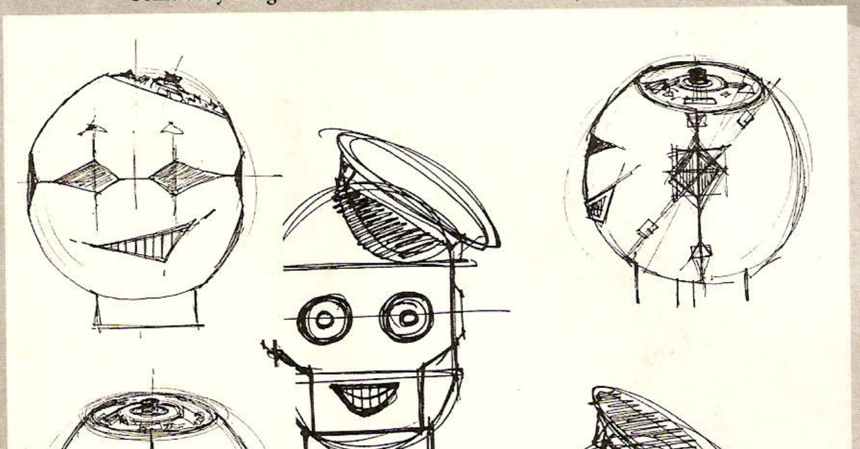
Pyrotechnics on location ranged from a motorbike backfiring to the tent being blown up. The backfire rig was a small charge mounted on the back of the bike. A firing button was positioned on the handlebars, enabling Daniel Peacock (Nord) to fire the effect himself. The tent explosion was a somewhat larger affair. Large explosive charges and air mortars were rigged just behind the front flaps of the full-sized vestibule, positioned so that force would go upwards and outwards. Sylvester strode calmly from the front of the tent and as soon as he reached a predetermined safe distance Steve fired the explosion. The fact that the explosion is so large and Sylvester doesn't flinch makes this a very impressive sequence.

The other explosive sequences all involved the robots. The bus conductor was blown up twice – once inside the bus when a small explosion blew its head off and once again for its climactic destruction. Steve rigged the lightweight dummy with high explosive and it was pegged into the sand outside the bus. With no other artists present a large charge could be detonated without problem. There was nothing left of the prop afterwards although Ros Ebbutt gathered up all the shredded fragments of costume to see if the costume store would take it back!

One sequence had to be dropped for time reasons. As originally scripted, the climax to Part Four featured the buried robot blowing the clowns apart with the laser beams in its eyes. Steve had designed a dummy clown body that could have its head and limbs blown off in a variety of ways. Jim had built the prop and it was rigged ready to have the clown costumes fitted to it as soon as the artists had completed their scenes. Unfortunately, with time running out and bad weather setting in, the scene was eventually recorded with the actors merely collapsing, a laser beam being added in post-production.

The combining of miniature and full-size tents was also done in post-production, although Dave Chapman did come down to the location to ensure that the two elements were shot correctly. The model tent had been erected about sixty feet from the full-sized one and both images were then taped in the same orientation. Alan Wareing even succeeded in getting one shot with the miniature tent visible behind the foreground actors, positioning them in such a way that the forced perspective was not apparent. Using the Paintbox system Dave also removed electricity pylons from the back of the shot and added both the planet that hangs in the background and the column of energy that springs from the collapsing tent.

Some early designs for the Bus Conductor's head by Steve Bowman



CAR PARK CRISIS

With location recording out of the way Steve could now set us to work on the studio, but an asbestos scare at Television Centre meant that the programme would end up being recorded in a tent erected in the car park at Elstree Studios.

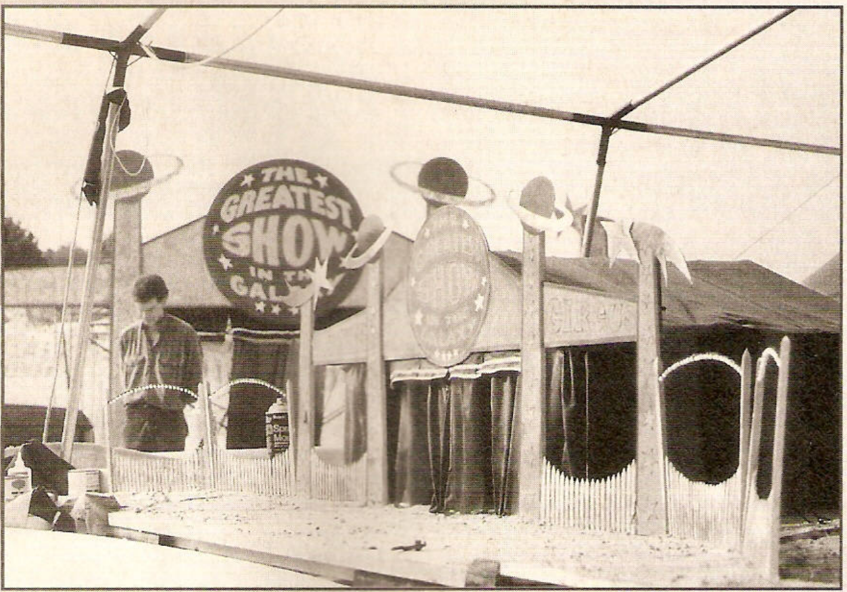
Having destroyed the circus tent, Steve was also required to destroy the Dark Circus and again it was decided that this could best be achieved with a combination of models and live action. David Lasky provided the pre-broken set pieces and the effects crew the rigs and pyrotechnics to achieve the devastation.

Jim Lancaster built a Roman-style amphitheatre in miniature out of thin plaster, rigged so that it could be pulled apart. The intention was to have this miniature Paintboxed into the wide shots of the circus. Problems with filming at Elstree – mainly due to the fact that the tent being used as a studio was not soundproof – and a tight schedule meant that the Dark Circus model was never taped and the destruction of the amphitheatre was eventually achieved with the full-size set alone.

The opening scenes of the story were set inside the TARDIS and the console was pulled out of storage for its fifth consecutive year. Some repair work was required on the prop and a socket needed to be fitted where the 'junk mail' plugs itself in.

The junk mail robot was a radio-controlled prop built by Tony McKilop, and although it was only briefly seen it had a variety of different features. The scene where it plugs into the console was, of course, done in reverse order and played backwards.

One other scene that never made it to the transmitted programme was one in which the robot satellite is seen approaching the TARDIS in space. All these scenes were shot on film at the effects department



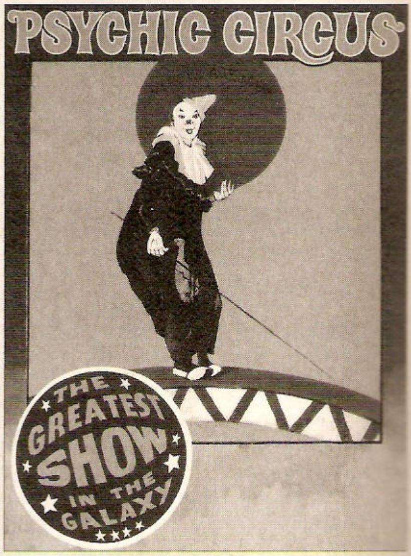
In the foreground is the model tent, with the full-sized set in the background. Visual Effects assistant Jim Lancaster stands between the two. Photo © Mike Tucker.

model stage by lighting cameraman Bill Dudman. I built the model of the satellite, and the TARDIS miniatures were the ones I had built for *The Mysterious Planet* a few years earlier. Bill had worked with the department before as one of the film cameramen on *Star Cops* as well as shooting the model sequences for *Delta and the Bannermen* and *Dragonfire*. Four shots were completed for *Greatest Show* although overlong episodes and a feeling that the shots were too moody led to their eventual removal from the finished programme.

During the same filming session various shots were taken of a laser beam in a dense smoke environment. With the laser creating a cone shape and the camera shooting into the cone, these shots eventually formed part of the effect seen around the eye when the Doctor looks into the pit in the circus.

At the recent PanoptiCon *Doctor Who* convention in Hammersmith two of the most common questions I was asked were: 'What is the most difficult model shot that you have been involved with?' and 'What is the model shot that you are most proud of?' The answer to both these has to be the tent from *The Greatest Show in the Galaxy*. The way that Steve wanted the model built meant that I had to stretch myself as a modelmaker and the final effect fooled a lot of people into thinking that a real tent had been erected on location.

And, after all, convincing people that something we've made is real is what effects are all about. ◆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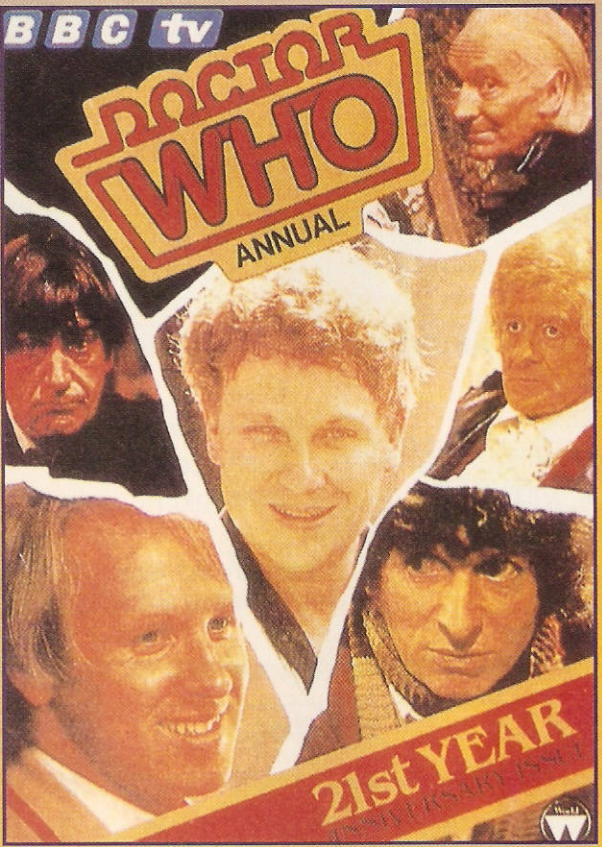
THE ANNUALS OF HISTORY

In the Sixties and Seventies many a *Who* fans' Christmas tree sheltered a coveted though predictable treat – the *Doctor Who Annual*. For many years the background to this bastion of *Doctor Who* literature has been a mystery, but Chris Howarth and Steve Lyons have uncovered a wealth of information about these once-treasured items. So why exactly did Sarah and Harry have to strap themselves in when the TARDIS took off?

Back in the days when a new series of *Doctor Who* was on every year, fans of the programme could look forward to another annual event. From 1965 to 1985, missing only one year in 1971, Manchester-based firm World Distributors (later World International) produced no less than twenty *Doctor Who* annuals, containing text and comic-strip stories featuring characters from the series, along with features and puzzles, many of which had little if anything to do with the show itself.

Ron Smethurst, a former art director at World, worked on the *Who* annuals from the word go. "They were corny in those days," he recalls. "They make you blanch when you see them, to think you'd been involved in them – but that's how they started out, I mean they were so crude. All the Christmas annuals were done on that horrible woodcut paper that bulked the thing up to such an extent, like working on strawboard or something. And the higher the prices got, the less pages they had in them. They'd start out with maybe ninety-six or something like that, and then it went down to sixty-four, and they looked like – well, you can see for yourself. The modern annuals are on finer paper because it reproduces better, but they don't bulk up so it looks like a bit of a poor buy really.

"In those days we used to have a tremendous range of BBC products. We did about fifty annuals, maybe a bit more, and the BBC was providing us with about ten of those titles. It was really just the strength of the programme that sold the books – it was far easier to sell off the back of a programme than it was to try and originate a product of your own and make a big seller out of it. So if there were any products that looked interesting, we'd go along to film shows and see them in advance, then the company would make a bid. Some worked out, some didn't, but for a while they did very well."



Left: An unused cover rough, designed by Ron Smethurst, for the 1984 *Doctor Who Annual*.

SNOWBALLING SUCCESS

World Distributors was formed by Manchester's Pemberton brothers – Sidney, John and Alfred. They originally went into business just after the Second World War selling second-hand books from a hand-cart – "and it sort of picked up from there. They got premises and a warehouse and they thought they could start publishing themselves. The thing just snowballed." Ron became involved in the company when he worked as a freelance artist on some of their books. Eventually, he was persuaded to leave the Manchester-based advertising company for which he then worked and took up a full-time job as a production manager. "It was a pretty vague title, but I was allowed to build up an art studio, and in the end I had sixteen to twenty-four artists working for me."

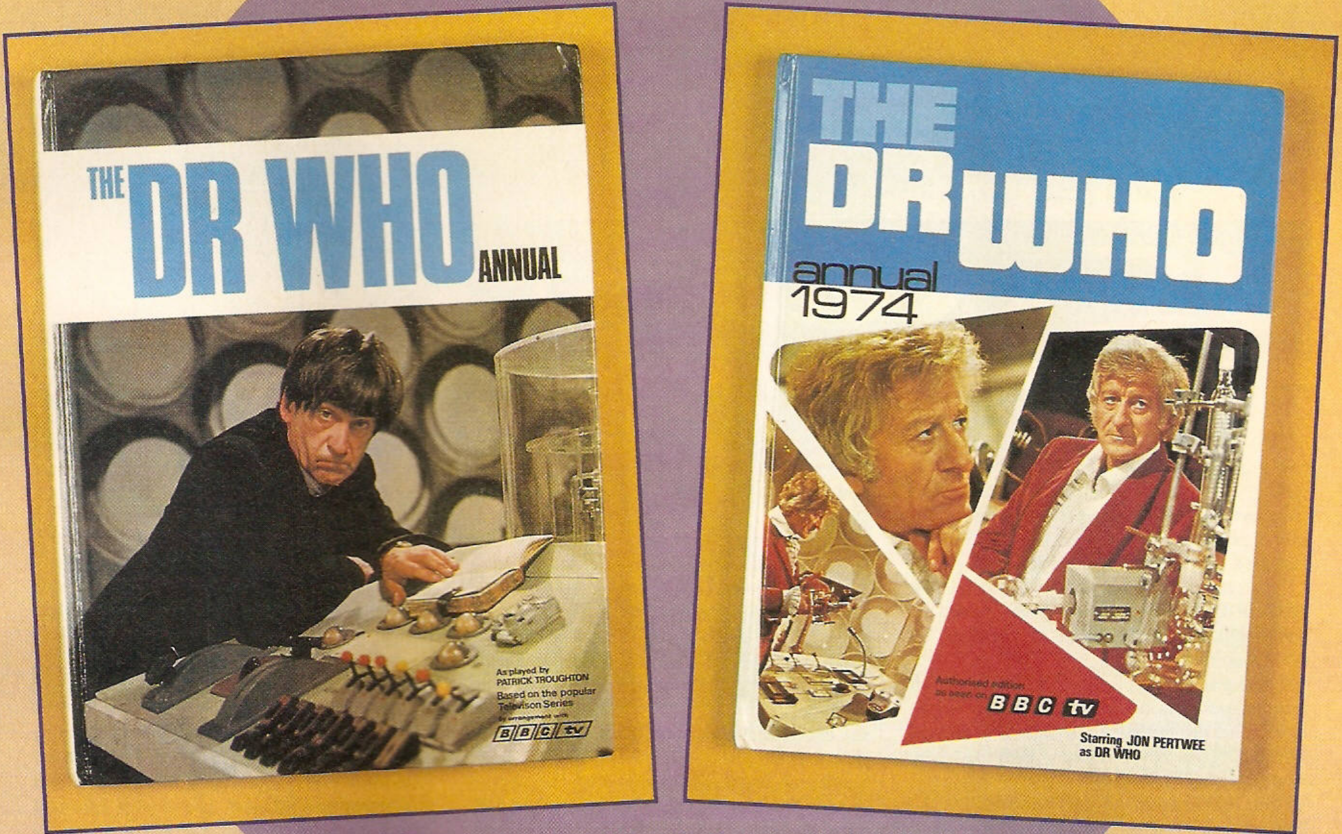
After five or six years, Ron graduated to become the company's Art Director, a post which he held for fifteen years, working hand-in-hand with the company's editorial team. The writing chores, he remembers, were sometimes shipped out to freelancers, although mostly they were undertaken in-house, often by editor Mae Broadly. Both artists and writers, however, were rarely credited for their work. "They wouldn't be," laughs Ron. "World were a bit on the mean side with their credits!

"What happened was that the stories would be written by the freelance writers or by the editorial department, and they would be submitted to the BBC. Once the thing was passed, it would come to me and I would type-spec it for the annual, or whatever it was. Then I would do the layouts and I would either do some of the artwork myself or I would hand it out to the various artists."

Foremost among those artists, at least as far as the *Who* books were concerned, were initially David Brian and Boltonian Walter Howarth. Howarth was responsible for the first four annual covers, as well as for many of their interior illustrations, while Brian provided much of the inside artwork for the Patrick Troughton annuals. Contributors to the Pertwee annuals included Steve Livesey and another Bolton artist Edgar Hodges. Latterly, Paul Crompton worked extensively on the annuals from the late Seventies onwards. "I didn't do such a lot of the actual artwork," Ron admits, "I just didn't have the time. I was engaged more often in doing cover designs and drawing some of the finished artwork for covers. That's not to say I didn't do a lot of the inside work, just not necessarily for *Doctor Who*."

Ron was in fact responsible for most of the photographic covers which, with a few exceptions, became the norm for the *Who* books during the Seventies and Eighties. He also put paintbrush to paper for the cover of the first annual to feature Jon Pertwee, released in 1970.

A constant problem in those days was the availability of reference photographs for the artists to work from. "It was always difficult to get them," Ron admits. "You either get studio shots, which were stills of the characters – and sometimes they weren't even in costume – or you would get very small slides, which were often not very good. When you tried to blow them up they were terribly coarse and crude. We used photographs wherever we could, to give it a bit of authenticity, but the actual material we got was only good up to a


THE DR WHO ANNUAL
As played by PATRICK TROUGHTON
Based on the popular Televison Series
By arrangement with
BBC tv
THE DR WHO
annual 1974
Authorised edition as seen on
BBC tv
Starring JON PERTWEE as DR WHO

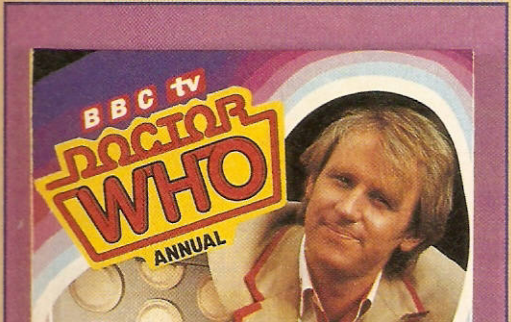
Left: one of the many photographic covers Ron designed for World Distributors.
Right: Although Ron painted the cover for the first Pertwee *Annual*, after that his photographic covers became the norm.

point. I don't mean just in *Doctor Who* either – in all the things where you've got characters, sometimes you get good photos, other times you get very poor ones and you're more or less forced into going back to doing artwork and copying. It used to happen with Elvis – the older he got the older the material became."

DALEK DABBLING

Although during William Hartnell's tenure as the Doctor World released at least nine publications bearing his face, the number of *Who*-related products published by the company was drastically reduced when obtaining copyrights became more difficult. "When we first started we could have our pick – we could do annuals, storybooks, colouring books, the lot," Ron explained. "Then, after a little while, the BBC realised what they had got on their hands and they started offloading to the highest bidder, so you had Purnell and all the other publishers of hardback children's books bidding for the things. So unfortunately we very rarely had the chance to use the Daleks and things like that, so we had to invent other characters."

Despite this, World did manage to dabble twice in the 'alternate' worlds of *Doctor Who*, firstly with a set of four Dalek annuals from 1976 to 1979, and latterly in 1983 with a book based on the spin-off episode *K-9 and Company*. "It didn't take off all that well, but then it was very much a smaller character obviously within the framework of the thing, and then you've got to run something like that two or three years for it to really get going." The annual's stories (all written by Mike Wilde) are interesting in that they show how a series might have progressed had new episodes been commissioned. Wilde, however, seemed to believe that all such episodes would have revolved around tales of the supernatural, as did the pilot.



By the mid-Eighties colourfully designed photo-montages had replaced the single-image photo covers of the late Seventies.

As for the *Doctor Who* annuals, even they eventually fell by the wayside. "As with everybody else," says Ron, "hard times arrived and World started cutting back. But they've managed to weather one or two crises and they're still doing very well apparently." Nowadays, World is part of the Gutenburg-Haus company Egmont, along with publishers Fleetway Editions Limited. Their imprint label can still be found on a great many children's books, but TV-related annuals such as *Doctor Who*, *Blake's 7* and *Sapphire and Steel* have unfortunately all but vanished from their lists.

Ron is unsure as to why the *Who* annuals in particular were discontinued, as he left World shortly after work was completed on the final one in 1985, to pursue a career as a freelance artist. "I don't know if there was any particular reason why it went west when it did. I think there was a lot of pressure from a lot of people who wanted the thing. Perhaps we didn't offer enough! I don't think it was losing popularity, because it always had a pretty good sale."

Whatever the reasons, the *Doctor Who* annual was rested for a good few years before Marvel UK picked up the torch in 1991 for the first of their *Doctor Who* Yearbooks for 1992. Whether they break the record of twenty set by their predecessors remains to be seen.

In the next issue of **Doctor Who Magazine**, *Chris Howarth and Steve Lyons' chronicle of the* Doctor Who Annuals *continues with an interview with artist Walter Howarth.*

Prelude

Legacy

The lights were making him sweat – a somewhat uncommon feeling for a Martian Lord. He looked down at the table beside him – a decanter full of spring water, and a ridiculously small glass. If he even tried scooping it up, he'd probably crush it to granules. With a soft sigh he resigned himself to a dry throat.

"So tell me, Professor. Isn't it time you retired? Time you allowed the torch of your exploits to be passed to younger. . . er. . . hands?"

Professor Rhukk feigned a hissing laugh and tapped his interviewer's knee insincerely. "Like holo-vid interviewers, old archaeologists never retire – they just buy new trowels."

The interviewer politely laughed as the live audience roared at his discomfort. As a large grin spread across his face, his eyes shot hatred at the large but slender Martian beside him. "Moving swiftly on, Professor. I understand your First Brother has been placed in charge of the *Bruk*. Bearing in mind that the Lassal Hatchery have a history of militaristic honours, are you considered a freak by taking an interest in less. . . aggressive subjects?"

Rhukk hissed slightly. "I have not spoken to my First Brother Savaar in many years but nevertheless, I am proud of his achievements as he is of mine. His promotion to the command of the Galactic Federation's most illustrious craft is a very great honour to every member of our Hatchery."

"But are your hatchery-brothers as proud of you?"

Rhukk leaned forward and the interviewer took an involuntarily squirm further towards the back of his chair. "I suggest you ask them. I'm here to promote the Braxiatel Collection's funding of my expedition to Phæster Osiris. That and my new disc-text of course, available from Bowketts Universal Publications next week. It'll only cost you –"

Rhukk's words were lost under a thunderous roar and round of applause as the live audience were enjoying watching the interviewer being ridiculed by his guest. Rhukk glowed in the appreciation. He glanced down at the decanter and glass beside him. Gingerly he picked each up and poured himself some water. "How kind of you to make me feel welcome," he smiled at the interviewer. "This glass is wonderfully appropriate for a Martian!"

The interviewer's reply was lost under another rousing cheer and clapping of hands.

Later, Rhukk was ooking at a shuttle in the Holo-Vid company's space port. It was ridiculously small – he'd probably have to cut his arms and legs off to get into it. Obviously revenge from that fool of an interviewer. Rhukk allowed a hissing chuckle. He'd enjoyed the whole evening. A scurrying sound alerted him to a small furry figure dashing up beside him.

"Professor Rhukk?"

The Martian looked down and grinned. He took off his helmet and bowed slightly. "Ker'a'nol. A very real pleasure to see you again. How is life at GFTV-3?"

"Everything's fine, thank you. I need to talk to you. Urgently. When are you going to Phæster Osiris?"

Rhukk shrugged. "Within the next few weeks. I'm off to see Irving Braxiatel tomorrow to sort out the funding. I gather he's joining forces with your old haunt, the Pakha University. Sharrod's college I think."

The small Pakhar rushed around the tall Martian, waving her paws excitedly. "That's what I need to talk to you about. Sharrod's been working with me and a few associates. We think we're finally on the trail of the Diadem."

Rhukk stopped suddenly. "I think we need to have a bite to eat, Ker'a'nol. Are you busy right now?"

Ker'a'nol smiled. "I've booked a table on Azure. We can be there in an hour and a half. By the way, it's Keri to my friends."

"Lead the way, Keri. Do you have a shuttle or shall I commandeer this ridiculously small thing that this holo-company have seen fit to suggest I squeeze into?"

Keri laughed and twitched her whiskers. "I think GFTV-3 can stretch to a bit of fuel and dinner on my expenses, yeah."

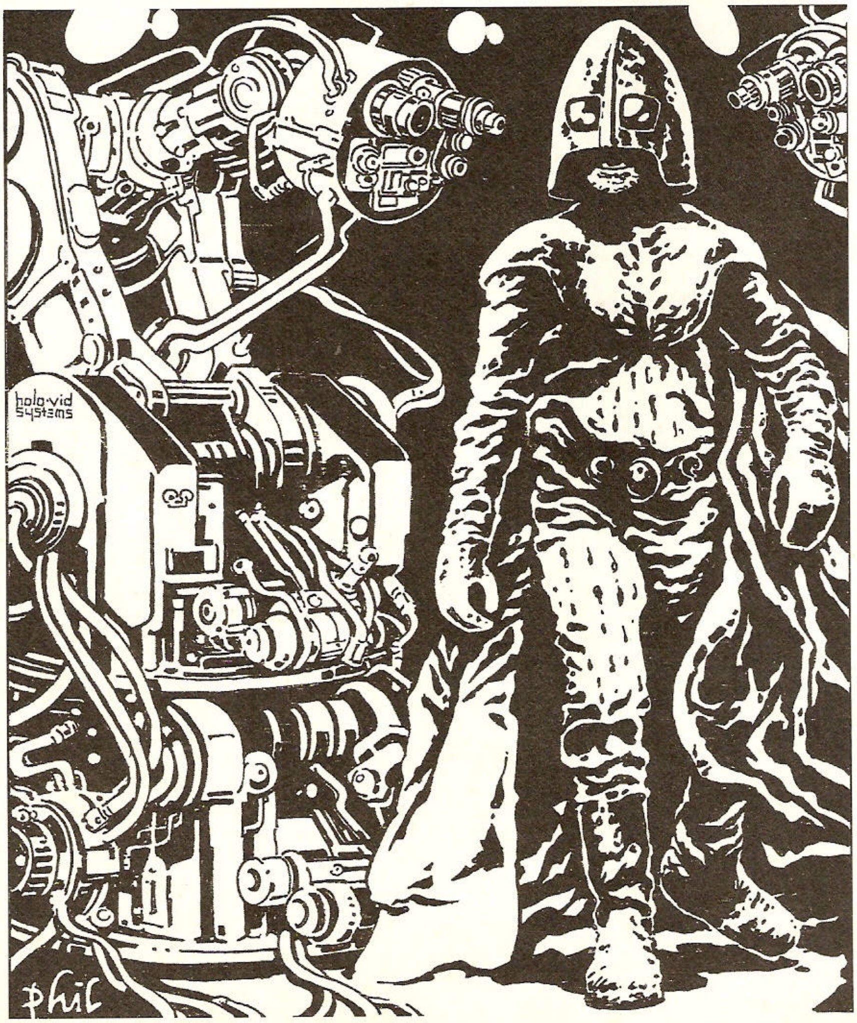
Rhukk nodded. "I should have thought a journalist of your calibre would have an open-ended credit account."

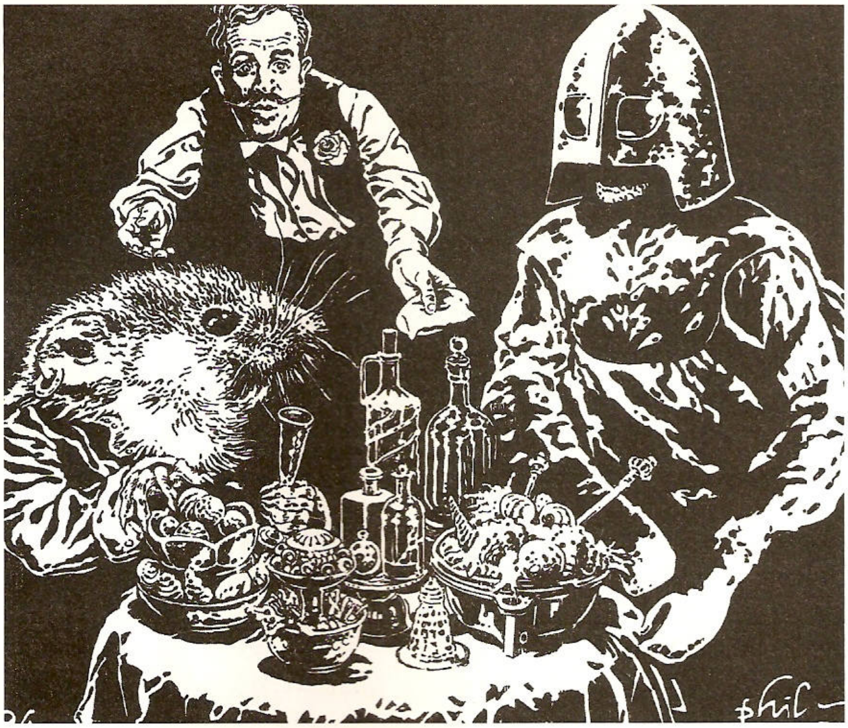
"I wish. Don't forget, Neal Corry runs GFTV-3, yeah. The only open-ended account is his with his whiskey supplier."

"Corry hasn't changed then? How is he?"

"Same old loveable dictator. Typical human."

Rhukk stood beside Keri's shuttle and at





a bleep from her data-pad, the side melted away to let them in. After they boarded, the wall rematerialised and a few moments later the shuttle was heading for Azure.

Dinner was a splendid feast. Rhukk dined on genuine Martian *saakah*, while Keri munched on a Pakha *salat von nußkohle*. After a few glasses of *Champagne Florana*, Rhukk and Keri were talking nine to the dozen about their incredibly high-profile careers and the delight they both took in upsetting the establishments that frequently employed them.

"I gather that your coverage of Operation 'Galactic Storm' brought you even more respect and admiration."

Keri looked down. Suddenly serious. "Yes. It also took away a lot of friends. We certainly brought back dramatic, and downright harrowing, holos but I also brought back a few friends in body bags. It's not always the fun and frolics inside battlelines that many people make out. Yeah, I guess that's where I'm lucky working for Neal. He knows when it stops being fun. He gave me a few weeks break. I'm going home to Pakha tomorrow. Then we're off to Peladon."

"Indeed?"

Keri twitched her whiskers. "Yeah. Thought that'd interest you. I'll finally get to meet your First-Brother, Savaar."

"I hope you find him as interesting as the rest of the media do." Rhukk saw a flash of puzzlement cross his companion's furry face. He hissed a sigh. "Don't ask me why, but there is a degree of competition between us that is unhealthy. Savaar and I are just too proud, too typically Martian, to stop. One day, it'll be too late. I'll get crushed in a rock fall or he'll get blown up by Galaxy Five terrorists and the survivor will have a life of regrets." Rhukk shrugged. "Let's change the subject. I want to know about the Diadem."

Keri got excited almost instantly. "Right. We think we've located it, somewhere near the Wavis Ravine. For years the scholars have been looking in the wrong place. I think that Gar'ah'd records are misleading. probably deliberately. I've teamed up with a Cantryan called Damajina and a human, Alec Roberts. Sharrod's team are beginning to get interested. Jina and I wondered whether you'd consider joining us before you go to the Horun ruins?"

Rhukk considered and swigged more *Champagne Florana*. "To work alongside yourself, Keri. That I like. Sharrod however may be a problem. I'm used to leading. So is he. He and I would tread upon each other's toes, to use the common vernacular."

Keri looked down at Rhukk's massive non-toed feet and smiled. "Fair enough, yeah."

"But," Rhukk continued, "you have a good team. I don't know the human, but the daughter of the Federation Chair is a renowned scholar. And Cantryans are hard workers. The archaeological equivalents of investigative journalists, like yourself. Sounds to me as you have a good team already. No, my dear Keri, I will decline your kind offer. But I promise to monitor your progress with delight."

Keri shrugged. "Trouble with you Martians. You're stubborn, yeah. Still, I know better than to try and persuade you. Rest assured, Professor, you'll be kept up to date."

Rhukk smiled. "Good. Now, I really must recommend some Martian *geletaa* as a desert. You will find it better than the finest Pakha truffles."

"Better than Solaadon Chepberry Pie?"

"Of course! Martians taught the Solaadon people everything there is to know about cooking desserts!"

Laughing, Keri called a waiter over.

Three days later, Keri was back on Pakha. Damajina greeted her at the space port. With her was a humanoid, about half a metre taller than Keri. Beside Jina and the human with her, Alec, he was still small. The newcomer was covered in red fur, his long ribbed nose like a Pakha mole. Bulbous eyes glinted in the sunlight and he smiled a row of incisor teeth.

"This is Vega Lexus. Professor Sharrod has sent him on to help us in the Wavis Ravine."

Keri nodded at Vega Lexus. "A pleasure."

"All mine, I assure you," Vega Lexus boomed in a voice deeper than his diminutive size implied. "I have given Jina the necessary details of where we think the Ancient Diadem might be."

Jina held up a 75mm silver laser disc. And shrugged. Keri was too polite to say anything but Alec wasn't.

"Where the hell are we supposed to play *that*? I haven't seen one of those in about fifteen years."

Jina smiled. "The Pakhar library isn't known for its modern technology, my love. I have had a CDV installed into my 'puter. Kort and I have been sending each other messages on it already.

"Let's go Diadem hunting then," said Keri.

Deep below Pakha's surface lay the Ancient Diadem. It had lain there for many centuries – an object abandoned and forgotten by many.

But the Ancient Diadem wasn't damaged.

Merely recuperating. . .

Gary Russell

***Doctor Who* –**
The New Adventures:
Legacy
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Gary Russell
With a cover by
Peter Elson.
Published by
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21st April 1994
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THE NEW
Doctor
WHO
ADVENTURES
LEGACY
GARY RUSSELL

What the Papers Said

Legends meet their end often in the most ignominious ways. Everyone from P.C.Dixon to the staff of the Crossroads Motel had to go – saying goodbye as, some would claim, pale shadows of their former selves. For *Doctor Who*, the end came in 1989. But, as if to add insult to injury, the dignity of its departed television predecessors was denied. This time, nobody seemed to be watching.

By the time *Doctor Who*'s Twenty-Sixth season entered production in spring 1989, the British press had had enough. Low on viewers, low on trailers and low on column inches, the programme, while not exactly ignored by the press, public and BBC, maintained a low profile. The press in particular seemed to find more mileage in speculative mirth over the title role's recipient in the mooted *Doctor Who – The Movie*.

When production began with the spectacular season-opener *Battlefield*, Sylvester McCoy was keeping his head down. "I came across the time-travelling, universe-spanning timelord Dr Who supping a swift half and reading a newspaper in the lounge at the Finches Arms in Hamble-ton," revealed eager local reporter Tim Beard. "And he quickly summed up the timeless appeal of the original children's serial which is now watched mainly by adults. 'We have a great team of writers, good stories and the Doctor has changed so many times that we hook a new generation of viewers with each series as well as hanging on to the older ones. We have become the Morecambe and Wise show of television with famous actors and actresses queuing up to star in *Dr Who* like they did for Ernie Wise's plays.'"

Much-needed positive publicity was drummed up by some unusual casting which the *News of the World* were quick to exploit during production of *The Curse of Fenric* on 28th May. "First it was the Daleks. Then it was the Cybermen. Now it's . . . NICHOLAS PARSONS!"

For Patrick Hill and Ian Brandes it was time to come out from behind the sofa. "Poor old Doctor Who is to face his most dangerous enemy yet when quiz show smoothie Nicholas makes his TV comeback as an evil priest. The former *Sale of the Century* host will shock millions of fans by taking on his first dramatic role in television in a new series of the hit sci-fi saga. The 60-year-old quizmaster plays a village priest who becomes possessed by the Devil as he tries to track down Satan worshippers."

Hmm, obviously missed that one. Messrs Hill and Brandes continued: "Velvet-voiced Nicholas said: 'I've never had so much fun in my life. I enjoyed the scope the role gave me. We filmed during some atrocious weather in April and it was absolute agony. We were out on location at an army training camp in the rain, snow and mud. I was wallowing in it for my most dramatic scenes. Sylvester McCoy, who plays Dr Who, was a joy to work with and so were the rest of the team. In my younger days I did a lot of serious acting and I'm now on the look out for meaty parts.'

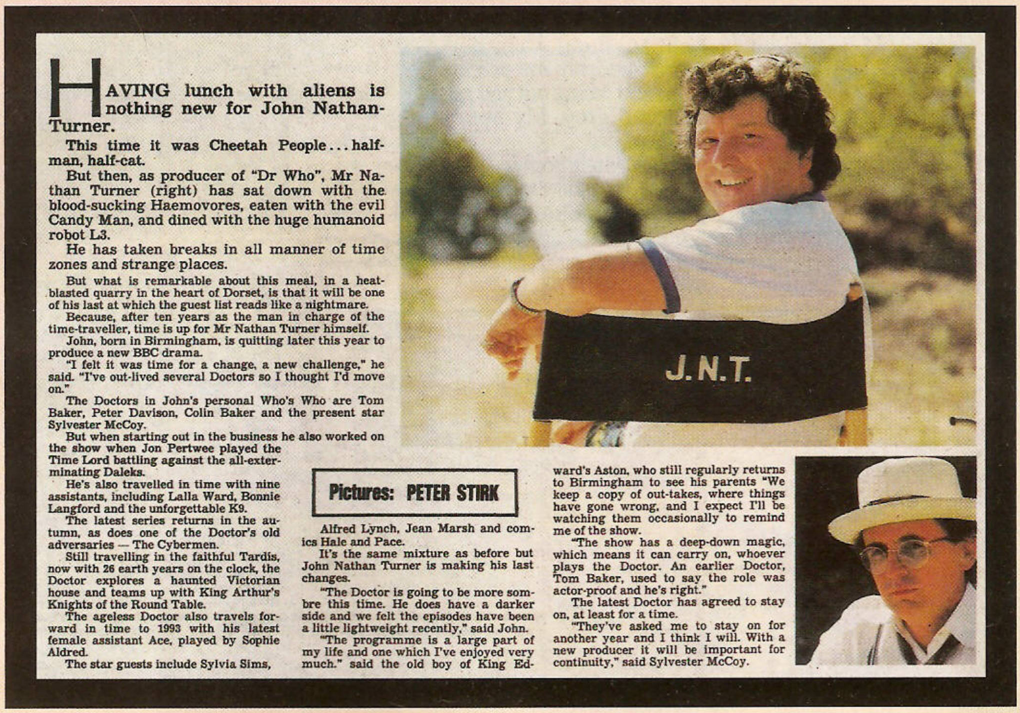
"Nicholas, who hosted *Sale of the Century* for 14 years, makes his *Dr Who* debut in a four-part adventure called *The Curse of Fenric*, which is being screened in the autumn. The show's producer John Nathan Turner said: 'Nicholas is wonderful and gives a very moving and powerful performance. He's very talented.'"

Preperations for the on-screen drama were soon overshadowed by an off-screen accident during the studio recording of *Battlefield*. "*Dr Who* girl cheats death" wrote Charles Catchpole in the *News of the World* on 18th June. "Dr Who's assistant was almost killed and dozens of others had to jump for their lives when a studio stunt went wrong. The accident happened when actress Sophie Aldred, who plays Ace, was thrown into a glass-lined cylinder full of water. The glass shattered, sucking Sophie to the bottom of the tank, and sending hundreds of gallons of water flooding onto electrical cables at the BBC Television Centre in West London.

"A member of the production team said: 'We could all have been killed, as the floor was covered with live cables. We jumped onto chairs or hung onto camera gantries – anything to keep our feet off the ground.'

"A BBC spokesman said: 'Quick thinking prevented a serious disaster. Sophie swallowed some water and was shaken, but not hurt.'"

Survival, the last televised story of Season Twenty-Six attracted more positive media attention. *The Sunday Mirror*'s Colin Wills booked an appointment with 'de



HAVING lunch with aliens is nothing new for John Nathan-Turner.

This time it was Cheetah People... half-man, half-cat.

But then, as producer of "Dr Who", Mr Nathan Turner (right) has sat down with the blood-sucking Haemovores, eaten with the evil Candy Man, and dined with the huge humanoid robot L3.

He has taken breaks in all manner of time zones and strange places.

But what is remarkable about this meal, in a heat-blasted quarry in the heart of Dorset, is that it will be one of his last at which the guest list reads like a nightmare.

Because, after ten years as the man in charge of the time-traveller, time is up for Mr Nathan Turner himself.

John, born in Birmingham, is quitting later this year to produce a new BBC drama.

"I felt it was time for a change, a new challenge," he said. "I've out-lived several Doctors so I thought I'd move on."

The Doctors in John's personal Who's Who are Tom Baker, Peter Davison, Colin Baker and the present star Sylvester McCoy.

But when starting out in the business he also worked on the show when Jon Pertwee played the Time Lord battling against the all-exterminating Daleks.

He's also travelled in time with nine assistants, including Lalla Ward, Bonnie Langford and the unforgettable K9.

The latest series returns in the autumn, as does one of the Doctor's old adversaries — The Cybermen.

Still travelling in the faithful Tardis, now with 26 earth years on the clock, the Doctor explores a haunted Victorian house and teams up with King Arthur's Knights of the Round Table.

The ageless Doctor also travels forward in time to 1993 with his latest female assistant Ace, played by Sophie Aldred.

The star guests include Sylvia Sims, Alfred Lynch, Jean Marsh and comics Hale and Pace.

It's the same mixture as before but John Nathan Turner is making his last changes.

"The Doctor is going to be more sombre this time. He does have a darker side and we felt the episodes have been a little lightweight recently," said John.

"The programme is a large part of my life and one which I've enjoyed very much." said the old boy of King Edward's Aston, who still regularly returns to Birmingham to see his parents "We keep a copy of out-takes, where things have gone wrong, and I expect I'll be watching them occasionally to remind me of the show.

"The show has a deep-down magic, which means it can carry on, whoever plays the Doctor. An earlier Doctor, Tom Baker, used to say the role was actor-proof and he's right."

The latest Doctor has agreed to stay on, at least for a time.

"They've asked me to stay on for another year and I think I will. With a new producer it will be important for continuity," said Sylvester McCoy.

Pictures: PETER STIRK

management' – surprised to find the gruesome twosome reduced to stacking shelves in a corner shop . . . "One day you're winning the Golden Rose, the next you're stacking shelves with cat food," he wrote on 25th June. "Such are the ups and downs of show business. Fresh from their triumph in Montreux, where they were voted the top comics in Europe, who would have thought Hale and Pace would be trying to sort out the Frisk tuna chunks from the Whiskas beef and rabbit at a supermarket in Perivale, Middlesex?

"But they haven't decided to take a day job in case times get hard. Gareth Hale and Norman Pace are on location among the wire baskets doing a cameo role for next autumn's *Doctor Who* series. The part calls for them to advise the Doctor which brand of cat food to feed his mechanical cat. Keeping cats alive rather than microwaving makes a change for them!"

As ever, the local press were also on the scene amid location recording during a sweltering summer. John Nathan-Turner allowed himself the luxury of centre-stage to make a public farewell to *Doctor Who*. "I've outlived several Doctors," he told Birmingham *Sunday Mercury* reporter Judith Higgin on 13th August, "so I thought I'd move on.

"The Doctor is going to be more sombre this time," he warned. "He does have a darker side and we felt the episodes have been a little lightweight recently.

"The programme is a large part of my life and one which I've enjoyed very much. We keep a copy of out-takes, where things have gone wrong, and I expect I'll be watching them occasionally to remind me of the show. The show has a deep-down magic, which means it can carry on, whoever plays the Doctor. An earlier Doctor, Tom Baker, used to say the role was actor-proof and he's right."

While Nathan-Turner was bowing out, characteristically drumming up some useful press publicity for the show in the process, Sylvester McCoy was clearly a man with a plan. "They've asked me to stay on for another year and I think I will. With a new producer it will be important for continuity."

"Sylvester and I just enjoy ourselves, stunts included," Sophie Aldred told Ms Higgin. "We get on very well and its a pleasure to work with him. The other enjoyable part is meeting the *Dr Who* buffs all around the country. They often know more about your character than you do. There's a big fan who works in my local bank, who always says hello."

Also present on location was actor Will Barton, playing 18-year-old Midge. "It was his first TV role and took him off the dole to earn £900 for three weeks' work. 'There's one scene where Midge has to chew bracken because of his Cheetah links. The crew gave me something else to chew but viewers would have been able to tell, so I went ahead and munched the real thing. They thought I was mad.'

"But the 25-year-old son of an Oxford University English tutor has his own time-travels in mind. 'It would be great to be the Doctor myself one day,' he said."

With the studio-bound *Ghost Light* completed, Season Twenty-Six, and *Doctor Who* as we knew it, was in the can. While the series, which premiered with Ben Aaronovitch's *Battlefield*, continued to display the show's resurgence of quality, press reaction was untypically sparce – though typically sour.

"This lord is well past his time," wrote *The Sunday Express*' John Russell on 10th September. "Dr Who said it all really, as he remarked in the opening moments of the 26th year of desperately low budget adventures: 'This could be the start of something terrible.'

"Now played by Sylvester McCoy, Dr Who (BBC1, Wednesday) faced the usual predictably daft situation – this time it's a stranded nuclear convoy mixed in with that old favourite, the Knights of the Round Table – with understandable gloom.

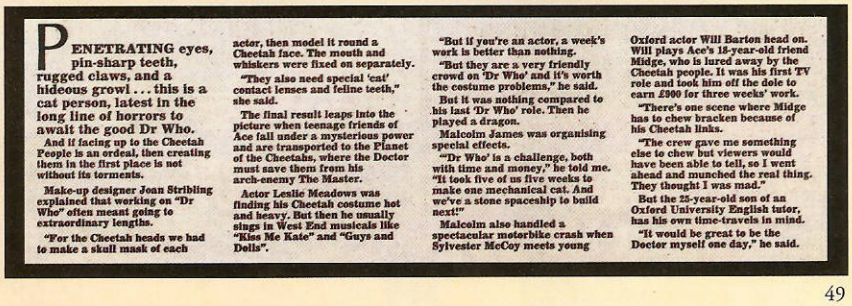
"Trying to look frightened when attacked by a lumbering oaf in armour, firing a ray gun that looked about as life-threatening as a damp sparkler, would stretch any actor. The only variation in the long-running theme appears to be a hint of fashionable, anti-military 'greening' of the twittish time lord.

"*Dr Who* aficionados are said to love all this deeply predictable twaddle and less than special effects. But despite being packed with heavyweight guest stars the show is a flimsy, outdated parody of a programme that should have been quietly switched off a couple of doctors ago. I know it's not meant to be taken too seriously, but in its present state I am afraid it is unlikely to be taken at all. I mean, what sort of intergalactic genius of a time lord schedules himself against *Coronation Street?*"

The London *Evening Standard*'s Jaci Stephen was similarly, and typically, uncharitable towards the show. "Doctor Who loses a lot in transportation. In the days when he battled with daleks and cybermen, you at least felt that the baddies stood something of a chance. Now, faced with an opposition as ineffectual as the England cricket team, you wonder why he bothers to get out of bed in the morning.

"*Battlefield* was the last episode in the current yarn, in which the doctor has been braving the antics of some very strange knights. Central to the plot was Morgaine (Jean Marsh), mother of Mordred (Christopher Bowen) and intimate friend of The Destroyer (Marek Anton), her pet demon. 'What does he want the world for?' asked Ace (Sophie Aldred), the doctor's assistant. 'Why, to devour it, what else?' said Morgaine. The pet, at this point, salivated a great deal and, when released by Morgaine, began to rip off his C & A wetsuit and perform a strip tease, an act hardly in keeping with a character well versed in phrases like 'The way of all flesh.'

"In the middle of all this talk of ►



PENETRATING eyes, pin-sharp teeth, rugged claws, and a hideous growl . . . this is a cat person, latest in the long line of horrors to await the good Dr Who.

And if facing up to the Cheetah People is an ordeal, then creating them in the first place is not without its torments.

Make-up designer Joan Stribling explained that working on "Dr Who" often meant going to extraordinary lengths.

"For the Cheetah heads we had to make a skull mask of each actor, then model it round a Cheetah face. The mouth and whiskers were fixed on separately.

"They also need special 'cat' contact lenses and feline teeth," she said.

The final result leaps into the picture when teenage friends of Ace fall under a mysterious power and are transported to the Planet of the Cheetahs, where the Doctor must save them from his arch-enemy The Master.

Actor Leslie Meadows was finding his Cheetah costume hot and heavy. But then he usually sings in West End musicals like "Kiss Me Kate" and "Guys and Dolls".

"But if you're an actor, a week's work is better than nothing.

"But they are a very friendly crowd on 'Dr Who' and it's worth the costume problems," he said.

But it was nothing compared to his last 'Dr Who' role. Then he played a dragon.

Malcolm James was organising special effects.

"'Dr Who' is a challenge, both with time and money," he told me. "It took five of us five weeks to make one mechanical cat. And we've a stone spaceship to build next!"

Malcolm also handled a spectacular motorbike crash when Sylvester McCoy meets young Oxford actor Will Barton head on. Will plays Ace's 18-year-old friend Midge, who is lured away by the Cheetah people. It was his first TV role and took him off the dole to earn £900 for three weeks' work.

"There's one scene where Midge has to chew bracken because of his Cheetah links.

"The crew gave me something else to chew but viewers would have been able to tell, so I went ahead and munched the real thing. They thought I was mad."

But the 25-year-old son of an Oxford University English tutor, has his own time-travels in mind.

"It would be great to be the Doctor myself one day," he said.

◄ Excalibur, Arthur and demons, was Brigadier Lethbridge-Stewart (Nicholas Courtney). 'Get off my world!' he yelled, pointing a gun at the pet demon. The demon refused. Jolly bad show, old chap. Meanwhile, the doctor was trying to prevent Morgaine from blowing up the world with a nuclear bomb (Ah, yes. I forgot to mention the nearby army base). 'Too late!' cried Morgaine. 'Not while there's an abort button,' said the Doctor. Luckily there's one on out TV sets, too."

In the absence of any positive feedback at all, *The Sun* picked up on an overwhelming wave of pessimism with a premature, but nonetheless prophetic report on 21st October. "Doctor Who is being exterminated . . . by CORONATION STREET," announced Jim Taylor. "The BBC show – telly's longest-running sci-fi drama – will be axed next month. The Doctor, played by Sylvester McCoy, 46 – has plummeted out of TV's Top 100. The current series of the 26-year-old show – scheduled opposite *Coronation Street* on Wednesday nights – attracts only three million viewers. Last night a member of the *Dr Who* production team said: 'Our only hope is for an independent production company to step in and save it. It isn't popular any more. Only the *Dr Who* fans have saved the show from the chop in the past.'"

The season continued throughout the autumn, the newspapers thankfully free of vitriolic fan comment but with precious little comment on the show at all. On 12th October, midway through transmission of *Ghost Light*, Sophie Aldred opened her heart to *The Sun* – but on a subject far removed from *Doctor Who*.

"Telly star Sophie Aldred is used to facing extermination by Daleks as Dr Who's sidekick Ace in the top children's series. But the 27-year-old actress almost exterminated herself for real in a five-year battle with the slimmers' disease anorexia nervosa," wrote Suzanne Hill.

"Sophie was a 17-year-old schoolgirl living at home in Blackheath, South-East London, when she began wasting away on a starvation diet of apples and low-calorie drinks. She says: 'I felt tremendous pressure with my A-levels and one day a friend at Blackheath High School said that I'd put on a bit of weight. That comment triggered it all off. I went on a drastic diet and things got out of hand'.

"'I cut out food and drank pints of water to fill me up. Even if I ate an apple I felt guilty. My weight dropped to six-and-a-half stone but I felt great, so fit. I survived on adrenalin, full of this incredible, manic energy. But really my body was falling to bits.'

"'When I went on to university I was hoping that my problems would end. But things were just as bad. I shared a council flat on Manchester's Moss Side with some other students and I started pinching food from their cupboards. I didn't want to buy it myself because it made me feel so guilty. But I didn't think anything was really wrong with me until suddenly my periods stopped, my hair started falling out and my nails and skin turned grey. My bones stuck out all over the place.'

"'The crunch came when Sophie got a kidney infection and she ended up in hospital fighting for her life. She revealed: 'One day I just collapsed at home, with back pains and a blinding headache. My mum dragged me off to Greenwich Hospital but I still felt there was nothing wrong with me. The kidney infection saved me. If I hadn't collapsed then God knows what would have happened. I was so weak it was a major achievement for me to walk 300 yards down the road. It took years to recover fully.'"

"Sophie now weighs 8st 7lb, is fighting fit and busy battling baddies on *Dr Who*. She lives in a £68,000 two-bedroom flat in Peckham, South London, and often spends weekends at the home of her *Dr Who* screen pal Sylvester McCoy, playing with his children. She has a loving boyfriend she has been dating for a year and is playing Cinderella in panto with Les Dennis in Hull at Christmas. Sophie says: 'I'm very lucky to have survived anorexia. I realise that every day – and now life couldn't be better!'"

By December the axe had fallen on the ailing *Doctor Who*. As Season Twenty-Six came to an end, the programme's very survival was at stake. This time there was no press hype, no press concern and no impassioned editorials pleading for a last-minute reprieve. On 1st December, a small column in *The Daily Telegraph* asked "Doctor to go private?"

"After 26 years of darting from planet to planet, BBC television drama's best-known creation is facing his most hazardous journey yet – into the private sector. *Doctor Who*, Britain's longest-running drama serial, may be tendered out to independent producers from next year. To comply with government guidelines, the BBC will soon have to use independent producers in a quarter of its television output. No one expected, however, that this would include what amounts to a Grade 1 listed programme, first broadcast on the day after President Kennedy's assassination in 1963 and now enormously successful all over the world."

On 2nd December, *Today* told a similar story in blunter terms. "The time traveller is to be farmed out to independent producers from next year in an attempt to boost flagging ratings . . . *Doctor Who* is a prime target because its audience has fallen to three million."

As the new decade began, news on *Doctor Who* was not forthcoming. At least, not good news. "BBC TV has abandoned plans for a new *Dr Who* series this year," claimed *The Daily Mirror* in a small article on 5th February 1990. "And that could mean a final exit for Sylvester McCoy, the seventh actor to play the intrepid Time Lord, and his sidekick Sophie Aldred. Their contract options have been with withdrawn."

Tucked away on page twenty-five of 5th February's *Today*, the headline "Rovers pulling power exterminates *Dr Who*" said it all.

"The BBC has axed the seventh Dr Who and his latest female assistant. Sylvester McCoy and co-star Sophie Aldred have had their contract options for the 27th season withdrawn after last autumn's season proved a massive ratings disaster. The elderly Time Lord may have conquered the Daleks and the Cybermen, but he was exterminated by CORONATION STREET in the Wednesday night ratings, struggling to glean a paltry five million viewers.

"Sophie Aldred's agent admits: 'Sophie had an option to star in the next series, but that is no longer the case.'

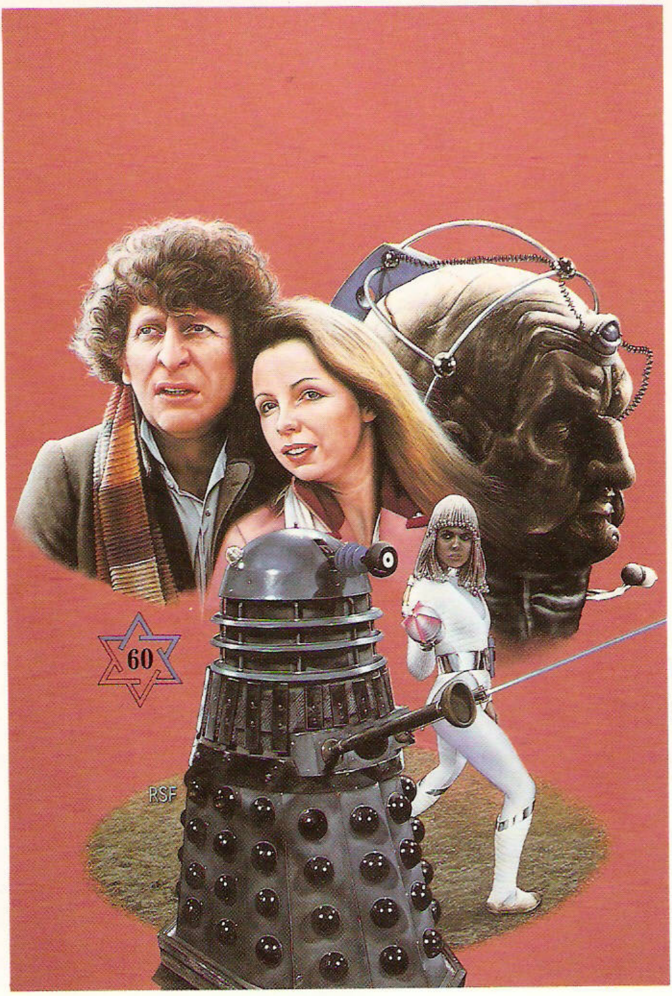
"McCoy's agent concurs: 'It's a similar case here.'

"According to a *Dr Who* insider, McCoy and Aldred have a touching pact that neither will return to the show without the other."

Although the press would continue to have a lot to say about the programme they quite possibly had a hand in killing, it seemed that for the meantime at least, the adventure in space and time had at last come to an end.

Marcus Hearn

N.B. All inaccuracies in quoted passages are reproduced directly from the original reports.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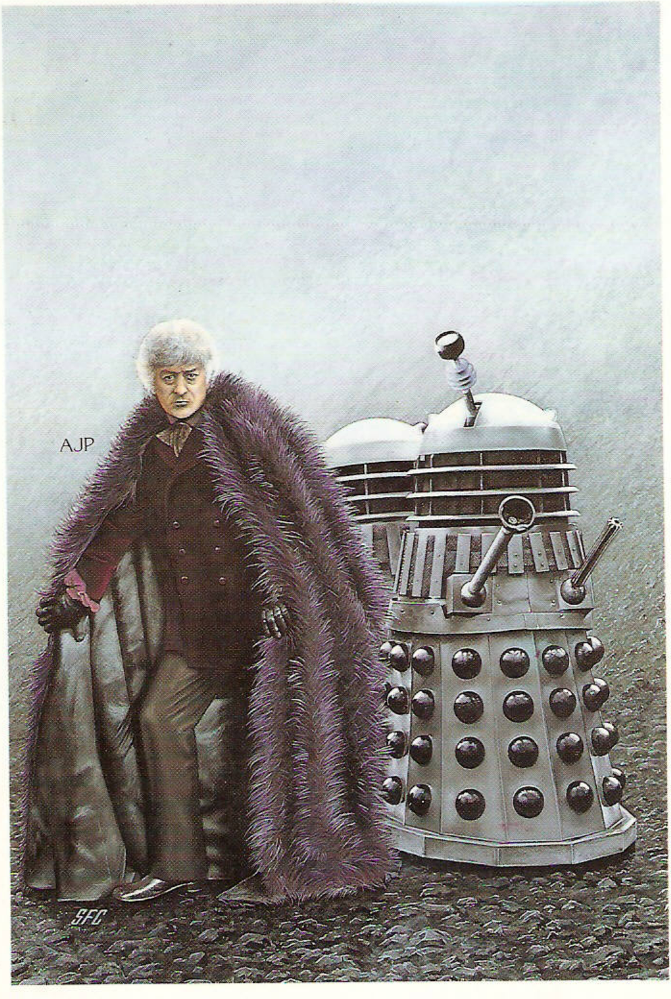
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THE FANZINE TRAP

Operated by John Ainsworth

Welcome back to The Fanzine Trap *which will be springing open every three issues of **Doctor Who Magazine.** If you would like your 'zine to be given an airing in this column then please send a copy with a covering letter to: The Fanzine Trap, **Doctor Who Magazine**, Marvel Comics Ltd., 13/15 Arundel Street, London WC2R 3DX.*

Remember to provide all the important details about your publication: address, price, frequency and a brief outline of editorial policy and subjects covered.

'Zines from Australia and the US (or indeed anywhere) are very welcome but please state whether British sterling is acceptable as payment.

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TIME LINES vol 3 #5. **(A5. 32 pages with a card cover. Quarterly. £2.50 from The Grand Order of the Time Lords, 173 Coalshaw Green Road, Chadderton, Oldham, Lancashire, OL9 8JS).**
The organ of a modest-sized society known as The Grand Order of the Time Lords who also produce a variety of merchandise and other publications including a series of novelettes entitled *Doctor Who: The Next Regeneration.*

This issue was very much a Pertwee edition. There are several general overviews of the Third Doctor's era as well as reviews of individual stories including the recent the *Paradise of Death.* The first part of a Nicholas Courtney interview is the highlight of the issue and although he has very little to say that is new, he says it very nicely.

Interestingly, the letters page is entitled 'The Gary Russell Fan Club', I suspect that this may have something to do with the title of **Doctor Who Magazine**'s own letters page which changed its title when Mr Russell took over.

CIRCUS #1. **(A5. 56 pages. £2.00 from Colin Brockhurst, 73 Vann Road, Fernhurst, Haslemere, Surrey, GU27 3NP).**
First outing for a promising new 'zine with a surreal cover. Contents are predominantly *Doctor Who* based with a large helping of short fiction. Particularly of note is the excellent analysis of Robert Holmes' contribution to the series. Issue One also includes a rather good article on *Hancock's Half-Hour* (plus episode guide) and takes another look at *The Quatermass Experiment.*

TECHNO BABBLE #1. **(A5. 40 pages. £1.50 from Christopher Murphy, 5 Mansfield Terrace, Mountain Hare, Merthyr Tydfil, CF47 OLB)**
Fun new 'zine that features *Star Trek: The Next Generation* and *Star Trek: Deep Space Nine* as well as *Doctor Who.* Enthusiasm makes up for the lack of experience but its a bit too texty in places. There are some nice bits of humour, particularly the guide to how to become a real *Doctor Who* fan.

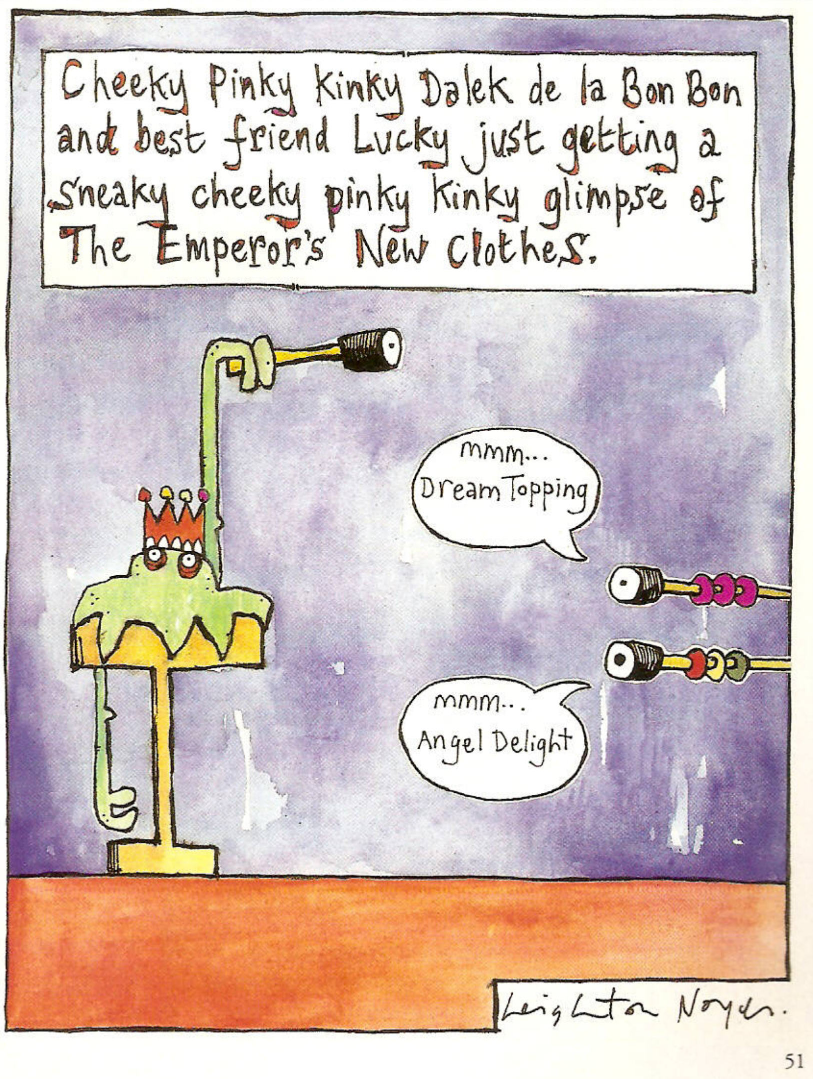
THE PAISLEY PATTERN DR WHO ANNUAL **(A5. 24 pages. SAE for details to Alistair McGown, 6 Whitefield Avenue, Cambuslang, Glasgow, G72 NP.)**
An excellent parody of the World Distributors *Doctor Who Annuals* of the Sixties and Seventies. Two hilarious parodies, The Rules of Luton and Crisis on Karkus capture all the absurdities including seat belts in Tardis and illustrations that bear no resemblance to the TARDIS crew.

TIME/SPACE VISUALISER #37. **(A5. 72 pages. 3 issue subscription 17 New Zealand Dollars from New Zealand Doctor Who Fan Club, PO Box 26311, Epsom, Auckland, New Zealand.)**
For fans in England, New Zealand might seem an awfully long way to send for a fanzine. It is in fact well worth the cost and weight. This meaty zine is full of a variety of well written and intelligent articles. This latest issue features a lengthy, (but fascinating!) interview with our very own Gary Russell who of course has a great deal to say. TSV gives quite a lot of attention to Virgin's *New Adventures*, perhaps suggesting that they are the future for new *Doctor Who.*

THE TARDIS TALES COLLECTION **(72 pages. Details from the the above address.)**
All of Graham Muir's witty strip cartoons from *Time/Space Visualiser* collected into one volume. To give an example of the humour, in *The UNIT Reunion,* the Brigadier has a fatal heart attack when the Doctor introduces him to his new companion, Saucer Smith from the planet Poultro who is in fact a talking rooster. Good for a giggle.

FRONTIOS #9. **(A4. 40 pages. SAE for details to Amanda Murray, 5 Briery Bauks, The Pleasance, Edinburgh, EH8 9TE).**
Nicely produced 'zine with a bit of everything. Mostly *Doctor Who* but also features *Sapphire and Steel* fiction, a couple of articles on *Star Trek* and Paul Cornell's memories of the 1992 Glastonbury Festival. Best article is undoubtedly 'Crimson Joy' which acts as a guide on how to be a student *and* a *Doctor Who* fan and still retain some semblance of credibility.

DOCTOR OHO by Leighton Noyes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mmm... Dream Topping
mmm... Angel Delight
Leighton Noyes.

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